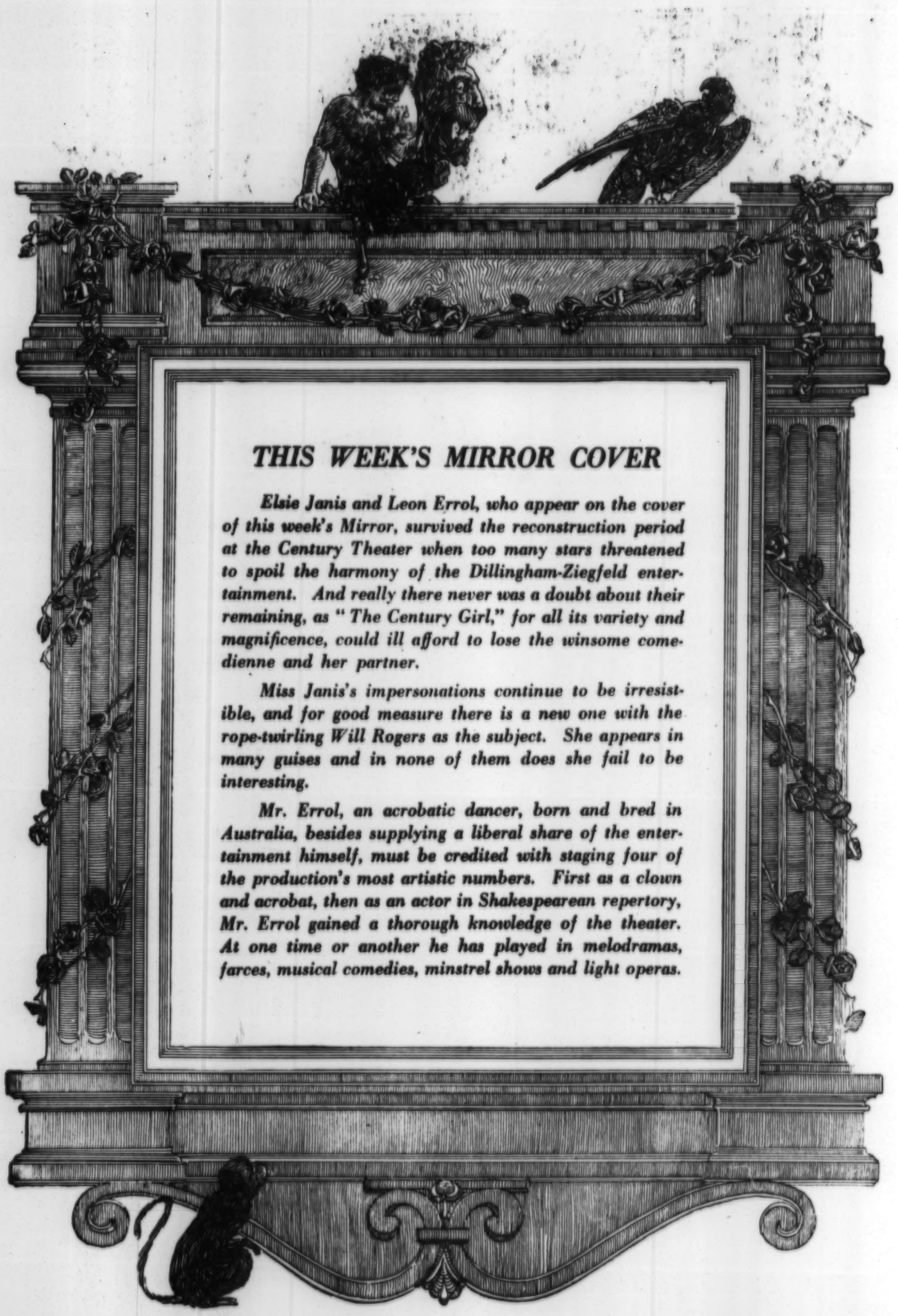
# DRAMATIC MIRROR

DECEMBER 16, 1916 PRICE TEN CENTS

LEON ERROL AND ELSIE JANIS
In "The Century Girl"



## *THIS WEEK'S MIRROR COVER*

***Elsie Janis and Leon Errol, who appear on the cover of this week's Mirror, survived the reconstruction period at the Century Theater when too many stars threatened to spoil the harmony of the Dillingham-Ziegfeld entertainment. And really there never was a doubt about their remaining, as "The Century Girl," for all its variety and magnificence, could ill afford to lose the winsome comedienne and her partner.***

***Miss Janis's impersonations continue to be irresistible, and for good measure there is a new one with the rope-twirling Will Rogers as the subject. She appears in many guises and in none of them does she fail to be interesting.***

***Mr. Errol, an acrobatic dancer, born and bred in Australia, besides supplying a liberal share of the entertainment himself, must be credited with staging four of the production's most artistic numbers. First as a clown and acrobat, then as an actor in Shakespearean repertory, Mr. Errol gained a thorough knowledge of the theater. At one time or another he has played in melodramas, farces, musical comedies, minstrel shows and light operas.***

THE NEW YORK DRAMATIC MIRROR

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# FREE PUBLICITY THREATENED

## Post Office Department Takes Action that Indicates Enforcement of Advertising Law—Theatrical "Spreads" Likely to be Affected

Action has been begun by the Post Office Department to wipe out the so-called free publicity evil from which newspaper publishers have been suffering for many years. The action is regarded as the direct result of the campaign which the American Newspaper Publishers Association has been long waging to remove the evil. In the following letter recently sent to a number of daily newspapers by Third Assistant Postmaster General, A. M. Dockery, the attitude of the post office department is set forth:

"Sir: Referring to the article on page —— of the November 19, 1916, issue of ——, entitled 'Chevrolet Car Wins Contest,' I have to say that it is understood that it was published for a 'valuable consideration' and therefore should have been marked as an advertisement, in accordance with the provisions of the Act of August 24 1912, embodied in paragraph 2, section 443, Postal Laws and Regulations, a copy of which is enclosed, the article in question having been published under an understanding that automobile manufacturers and dealers will be given reading notices when they advertise in a publication."

This movement of the post office authorities has special significance to the theatrical departments of the daily newspapers, and it is said that producers and press representatives of theatrical attractions are beginning to be alarmed over the threatened loss of considerable publicity for their enterprises, since they are frank in believing that most of the theatrical press matter is used by the newspapers only in return for the heavy advertising that is dealt out for the attractions themselves.

Not only in New York newspapers but throughout the country a system of free publicity for theatrical attractions has been devised which, in return for large advertising appropriations, includes long interviews and special articles under the signature of prominent writers. It is such methods of advertising selling that the A. N. P. A. has long discountenanced and is now opposing through the postal authorities.

The clause of the Act of August 24, 1912, under which the Post Office Department is acting is as follows:

"All editorial or other reading matter published in any such newspaper magazine, or periodical for the publication of which money or other valuable consideration is paid accepted, or promised shall be plainly marked 'advertisement.' Any editor or publisher printing editorial or other reading matter for which compensation is paid, accepted or promised without so marking the same, shall upon conviction in any court having jurisdiction be fined not less than fifty dollars ($50) nor more than five hundred dollars ($500)."

## JANE COWL STARRED

### Shuberts Select Her for Leading Role in Galsworthy's "The Fugitive"

Jane Cowl is to be starred by the Shuberts in John Galsworthy's drama, "The Fugitive," which is shortly to go into rehearsal.

This will be Miss Cowl's first appearance as a star. She has recently concluded a long and successful engagement in the leading feminine role of "Common Clay." She has played leading parts in a number of Broadway productions, the most successful of which was that of Mary Turner in "Within the Law" at the Eltinge Theater some five years ago.

"The Fugitive" will probably be staged by B. Iden Payne, the English producer, who put on Galsworthy's "Justice" so successfully for John D. Williams last season. Mr. Payne's first important work as a stage director in this country was in the employ of the Shuberts, when he produced for them Harold Brighouse's comedy, "Hobson's Choice."

## BUY AMERICAN PLAYS

### Williamsons of Australia Secure Rights to Many Successes

That J. C. Williamson, Ltd., through their New York representative, Walter C. Jordan, have been active during past weeks in efforts to secure rights to successful American plays, is amply evidenced by a recent announcement showing most satisfactory results in spite of the aggressive competition of the Tait Brothers.

The Williamsons have acquired all dramatic and performing rights to "The 13th Chair," "Capt. Kidd, Jr.," "The Silent Witness," "The Misleading Lady," "Daddy Long-Legs," and "The Pink Lady," for Australasia and South Africa. Incidentally, both "The Misleading Lady" and "Daddy Long-Legs" have scored most pronounced successes in London, where they are now running. Negotiations are now under way for the purchase of other popular plays.

## SPECULATORS FIND SALE IS SLUGGISH

### Seats for Bernhardt Engagement Not Disposed of With Expected Readiness

A rather peculiar condition of affairs exists at the Empire Theater, where Sarah Bernhardt is playing a three weeks' engagement. The people who go to the box-office for seats are told that the house is sold out save for a few locations in the rear. Should they go into the theater they would be surprised to find that there are quite a number of vacant chairs in the $3 section.

The solution of the matter is just this: The ticket brokers made a flat buy of practically all of the lower floor, expecting a great demand. But their customers are not calling for them as fast as was hoped. Also the casual purchaser of speculators' seats are rather backward in calling for them for this engagement. Nightly a number of tickets are left on their hands, so what do the brokers do but unload on Joseph Leblang, who is noted for his cut rates.

The speculators are losing both ways, starting from the middle, because Leblang sells his seats for $1.50. He is not having much trouble in getting rid of a large number, for who does not like to sit in a $3 seat for which only half of that was paid, to see one of the great artists of the world? And between them all they manage to get moderate sized audiences at the Empire.

## MAUDE WITH BELASCO

### Report That English Actor Will Appear Under New Management

There is a strong likelihood that Cyril Maude will shortly pass under the management of David Belasco. Negotiations are said to have begun between the producer and actor soon after the production of "The Basker" at the Empire Theater when it was seen that Mr. Maude had failed to register a popular success.

Mr. Belasco, it is said, has a play in his possession which is admirably suited to the talents and personality of Mr. Maude, and which he believes will succeed "Grumpy" as a popular character comedy.

Mr. Maude was to have appeared this season in two new plays, under his own direction, "The Barber of Mariposa," a play by Michael Morton and Stephen Leacock, based upon the latter's "Sunshine Sketches," and "Uncle Blinn," a comedy by C. Haddon Chambers. Then suddenly he announced "The Basker," a comedy which had had a fair measure of success in London, as his first and probably only choice of the new season. The play was voted too English in its atmosphere and characterization to win any genuine popularity.

## NEW HATTON PLAY

### "The Song Bird" Is Due to Reach New York Early in the Year

A new play by Frederic Hatton and Fanny Locke Hatton, entitled "The Song Bird," is to be produced in New York by Oliver Morosco shortly after New Year's. The play, described as a comedy of operatic temperament, was tried out in one of Mr. Morosco's theaters on the Pacific Coast last year with Jane Cowl in the leading role. It will be the second play by the Hattons to be seen in New York this season, their other being "Upstairs and Down," which is now current at the Cort Theater.

It is said that the Hattons will hereafter sign no contracts for the production of their plays unless they are given an opportunity equal with that of the manager in selecting the cast.

# TO RAISE THEATER PRICES

## Fifty Cents Advance for Musical Comedies Owing to Increased Cost of Production

Owing to the increased cost of production of musical comedies the price of seats on the orchestra floor of all theaters in which enormously successful musical plays are being presented has been advanced from $2 to $2.50 apiece.

This new scale of prices includes the Century Theater, where "The Century Girl" is playing to capacity; the Winter Garden, where "The Show of Wonders" is the attraction; the Casino, where Anna Held is appearing in "Follow Me"; the Astor, where Clifton Crawford in "Her Soldier Boy" is the offering and the New Amsterdam where "Miss Springtime" is playing.

Since the war began the cost of musical productions has increased steadily. This is mainly due to the fact that prices of such essential materials as canvas and aniline dyes have leaped to extremely high figures. Very little canvas, is said to be obtainable in America at the present time and, since it is an exclusively English product, it is being retained in England for war purposes. The blockade of German ports has naturally tied up our importation of aniline dyes and those we manufacture are of an inferior quality. In addition, players in musical comedy, encouraged by attractive offers from film companies, are demanding higher salaries for their services.

## "COHAN REVUE" PLANS

### Arrangement Reached with K. & E. for Use of New Amsterdam Theater

"The Cohan Revue of 1917" will be produced in the New Amsterdam Theater, according to plans said to have been recently reached between Cohan and Harris, producers of the piece, and Klaw and Erlanger, managers of the playhouse. Moreover, it is reported that an agreement has been effected whereby the Cohan Revue will be staged each year in the New Amsterdam, dividing the occupancy of the theater with the annual "Ziegfeld Follies."

Hereafter, if present plans are carried out, it will be the rule for the "Follies" to hold the stage of the New Amsterdam from the latter part of May until October, at which time the Cohan Revue will be presented. This season the revue will not be produced until late in the Winter, although it was originally promised for Christmas night.

## ANOTHER CHICAGO THEATER

According to an apparently well-founded rumor, G. M. (Broncho Billy) Anderson is to erect a $1,000,000 theater in Chicago. He visited that city recently with his attorney, William Klein, and is said to have closed the deal for the new playhouse.

CLIFTON CRAUFORD, ADELE ROWLAND, AND CHORUS IN "HER SOLDIER BOY," AT THE GLOBE THEATER. *White, N. Y.*

# AS WE WERE SAYING—

**By Mademoiselle Manhattan**

BY THE time you read this I expect we shall have Maxine Elliott among us again. Our most beautiful American actress is on her way across the ocean, and it is whispered that she will appear on the stage of her own theater for a limited engagement. This is only rumor, and by no means to be taken as authentic and authorized, but the report which will not down is to the effect that she has found a play which she believes is suited to her and will produce it within a few weeks.

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If your purse twitches convulsively these days and seems inclined to leap out of your hand when you aren't looking, it means, of course, that Bijou Fernandez is thinking about you. In other and less obscure words, if you haven't sent your contribution to the Christmas Tree Festival, which is an annual event in the life of stage children, you may restore quiet to your financial center by sending a check to President Fernandez.

The sudden death of William Harris and Joseph Brooks left the Fund Committee short handed and sad hearted this Christmastide, but it has been decided that in accordance with the wish that both these friends of the stage child would utter were they here to speak, the annual festival shall not be abandoned as was at first the intention of their colleagues and the president. Therefore, as before suggested, heed the gentle reminder if your pocketbooks seem affected by seismic disturbances.

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When a woman throws principle to the winds and pursues a course of action that violates all her rules of life, she sooner or later meets disaster and doom. Those two large and profane "d's" rose up and confronted our own Margaret Anglin last Tuesday morning, when she abandoned one of the cardinal principles of her professional life, and went to a manager's office for a business interview. It happened this way, which excuses Margaret a little.

On Monday the manager who is a lordly member of his caste, had visited Miss Anglin at her home in an endeavor to persuade her to accept a business proposition of impressive character. You know how it is at Miss Anglin's house. So many charms capture you in that fascinating home that business finds it difficult to wedge a chill and calculating nose into the conversation. Therefore, after much lively discussion of the Vance Thompson collection, the high cost of acting, and the latest novel by H. G. Wells, with a few trailing drifts toward Lord Dunsany and Henri Bergson, the manager despaired of gaining a hearing for his scheme, and begged Miss Anglin to call at his office next morning. "But I haven't been in a theatrical office in ages, and I am sure I shouldn't know how to behave to the office boy," objected our Margaret.

"Oh, just sit on the office boy, and say you have an appointment," said the magnate.

And this is what happened. Sharp at the stroke of ten-thirty Miss Anglin faced that guardian of the temple door. "Please tell Mr. Shuklaw Miss Anglin is here," she said, politely. The office boy gave her a hard look. "Mr. Shuklaw isn't seeing nobody this week," he said. "Come again next Monday and maybe he'll have something."

**SKI-ING IN SWEDEN.**
Marguerite Leslie and Martha Hedman.

"But I have an appointment with him for to-day," persisted Miss Anglin, tremulously. "Nothing doing," snapped the office boy, "he won't see nobody, to-day," and Miss Anglin sorely grieved and frightened by the lordly young scoundrel was for meekly turning away, when the magnate himself appeared on the scene and drew her into his sanctum with many warm greetings.

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John Drew owes me a new hat; or maybe it's James K. Hackett or John Williams who gave me the seats, or Langdon Mitchell, who wrote the new curtain, or possibly the super handsome and absent-minded Ramsey Morris, who chillingly tells people the house is sold out when they ask for courtesies at the Criterion Theater. Anyway, this is my tale of woe, and you may judge for yourself. The other day I invited a confirmed Thackaranian to go with me to see John Drew's "Major Pendennis." Of course, I applauded vigorously at all the regular places, but when it came to the climax of the second act, behold a new exit speech for the Major, bringing down the curtain, replaced the anti-climax offered on the opening night, by Mr. Drew's premature exit.

Ordinary applause seemed, somehow, not enough for this moment, and so the last of the Manhattan's vigorously stamped the floor with both feet—and very substantial and enthusiastic feet they are.

"Mr. Hackett has introduced springs or cushions or something in the floor of this theater," I remarked when the uproar of approval had subsided. "I never felt so soft and elastic a carpet." And then I missed my very nicest hat which had been reposing on my lap. You probably have guessed the rest. I had expressed my opinion of Mr. Drew's art by trampling that triumph of millinery into the dust. It was a lovely hat—all fur and roses with a bit of tulle and a darling gold bumble bee humming around on the brim. Never again will that bee utter a buzz, never again will those roses bloom, and not all the hair restorer in Hepner's can give back to that fur its pristine fuzz. So instead of a lovely supper looking carefully over the actors and actresses in the Ritz, after the play, it was a sad hop home bareheaded in a black-and-white taxi, whose lining, I am sure, was scorched and smoky from my language. But somebody owes me a hat.

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I don't know where theatrical magnates find the nice girls who operate their telephone switchboards, but they are the best-mannered telephone girls in the world, I think. The cheery voice that answers you when you call up the Dillingham office is named Winnie; but they all ought to be called Winnie, for they are winsome winners. The nice Belasco blond has a voice like a chime of soft bells, and the Shubert girl (there are so many of her that she's a crowd), has an equally pleasant intonation. Gertrude, the efficient young operator at the office of John D. Williams is just like the rest of 'em, and such a pleasant voice responds when I ring up the Cohan and Harris office, that I invent excuses to talk to Eddie Dunn when the day is gray and gloomy and I want to hear a sunshiny "Good-morning, mam'zelle," over the wire to cheer me up.

But of all the nice girls Klaw and Erlanger captured the prize operator in Miss May, whose cheery voice and painstaking courtesy were unfailing joy to any one who had to approach the overlords of the New Amsterdam Theater on the wire. Miss May, whose out-of-the-office name was May Caulfield, pulled all the plugs out of the switchboard, dusted off the receiver, hung up the brass bridle that telephone girls wear as a badge of office, and resigned some time ago. A good-looking man had persuaded her to become Mrs. Arthur Sheldon, and say "hullo" to him across the domestic hearthstone for life. There was a lot of excitement among the nice girls who do detail work at the K. and E. offices last week when it became known that old Doctor Stork had crowded the Thanksgiving turkey off the premises of "Miss May's flat this year, and left a beautiful baby boy at the Sheldon home. And all the other telephone girls in the theatrical district are busy knitting sweaters and bootees and other infant wear things for the lucky little chap who is the first switchboard baby in our set.

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Of course, you are skating every afternoon these days? For if you don't imitate Mrs. Charles B. Dillingham it must be because you know you are hopelessly unable to balance yourself on the ice, and no girl of spirit would admit that. What I started to say was that the most advanced skaters in our set are turning to the more exciting sport of ski-ing. If you are properly Scandinavian you call the pastime "she-ing." And the narrow gauge snowshoe contraptions you wear when you fall over yourself in vain attempts to get the hang of the things are "shes" and not "skes" as you might think.

Martha Hedman and her sister, Marguerite Leslie, are adepts at this fascinating pastime, and the minute Miss Leslie is released from her engagement with Cyril Maude I expect she will pack up her ski outfit, and fare forth to some Northern clime where she may indulge her favorite exercise on pathless and untrodden wastes of snow. In the meantime you may gaze at Miss Leslie and Miss Hedman ski-ing in Norway or Sweden, or wherever the ski-ing was good when they were last visiting their ancestral forests.

# PLAYING WITH BERNHARDT

## Laurette Taylor Recounts an Unusual Experience in which She Figured with the Divine Sarah and Marguerite Clark

"In five years Laurette Taylor will be the greatest actress on the American stage." The appropriate praise of a press agent, you think, as you pause over the words and consider the dozen or more other genuinely talented actresses on our stage. But wait! No press agent is authority for the statement. As a rude shock to your complacency let it be said here that Sarah Bernhardt—the immortal Sarah, who is again playing before us—is responsible for the remark.

You demand proof? Very well. We refer you to Miss Taylor's scrap book (No. 1), viewed upon request at the

LAURETTE TAYLOR

Globe Theater. There you will find an article concerning American acting with special emphasis laid upon the art of Miss Taylor, written by the great French actress three years ago during her tour of American vaudeville theaters.

"I have but two more years to go," laughed Miss Taylor, "but I have hopes of fulfilling the prophecy, since I carry my own playwright with me."

From the above you might infer that the young American actress, who, in "The Harp of Life," has made a triumphant return to her native stage after a long sojourn in London, does not take herself too seriously. You are quite right. She does not. Her sense of humor is developed to such a degree that she could soon be established as a comedienne of the highest rank, if she chose to follow that particular field. But being a woman of variety, ambition and a personality so magnetic that it completely envelops you in a glow of contentment, she cannot be satisfied with mere comedy. She will penetrate beneath the depths of her own nature, and show you hidden powers that stamp her, in the enthusiastic words of an admirer, as "one of the great ladies of our day."

She had come early to her dressing-room from a hurried dinner. An hour for an interview! Fortunate, it did seem, indeed, and in this city where fifteen minutes is the usual allotment! But so entertaining did Miss Taylor prove, so radiating was her enthusiasm and vivacity as she chatted of this and that incident in her career, that it was with the greatest reluctance we made our departure at the signal of the approaching performance.

"You know, it seems strange, uncomfortably so, at times," she said, "to be representing a mother on the stage after years of association with the role of a young girl. But then, what is a mother but a young girl grown up, and what am I but Laurette Taylor more matured, more eager to fulfill a certain destiny? Why isn't the identification possible?"

She went into the philosophy of her characterization, declaring that the mother she portrayed must be a woman of a many-sided nature and not one that stageland usually shows to be an elderly, monotonous, unvaried saint, when suddenly her capricious humor again became dominant, and she observed that she had as much right to play a mother as Bernhardt had to act a young girl.

"You must have a certain sense of gratification in knowing that at last you have a role in which you cannot be easily copied by half a dozen actresses?" was suggested.

"Emphatically," she replied. "Pegs sprang up throughout the country with such amazing rapidity and with such fidelity to the type I had drawn that I felt at times that my characterization was not a real achievement at all. Though she was such a success as a heroine, Peg became tiresome, so tiresome, in fact that you may recall that during the latter part of the play's run at the Cort Theater I interspersed my performances with matinees of one-act pieces, in which I enacted characters widely different from the little colleen."

Miss Taylor spoke of an amusing incident during her long engagement in "Peg," which is sufficiently timely to be recorded here, though we must regret we are unable to embellish it with that delightfully humorous by-play which she uses to such telling effect.

"I gave a special performance of 'Peg' for Madame Bernhardt," she went on. "It was the proudest moment of my life, but the event leading up to it was so amusing that I have laughed over it a thousand times since. As you know, Bernhardt was playing scenes from her greatest successes in vaudeville. During her engagement here at the Palace, I received a letter from her press representative, asking if I would consent to appear in support of madame at one of the matinees, in company with two other young actresses. I decided to accept the invitation as a mark of appreciation, in spite of the fact that I had been assured that the event would prove as valuable publicity for me as for madame.

"Then the idea became involved in difficulties. My colleagues refused to go on, believing that their positions as actresses would be jeoparized by appearing as handmaidens to madame. Finally, the ambitious press agent was successful in persuading Marguerite Clark to take one of the places, but he could not find any one else in all of New York, who, he declared, would be suitable as the third handmaiden. Mind you, we were to be billed as 'Three Prominent New York Actresses—to Support Madame Sarah Bernhardt in a Scene from Phedre.'

"The fateful day came, and, arriving at the theater, Marguerite and I were taken in hand by madame's wardrobe mistress. We wondered as to the identity of the third prominent actress," she laughed, "when in bustled the press agent with a stenographer from the vaudeville offices. 'This will be your court companion, the people out front won't know,' he said, introducing her, and left us to our separate misery or amusement as the case might be.

"The stenographer was so frightened that she simply stood and stared at us in a dazed manner, while Marguerite began crying because none of the hideously-colored gowns would fit her. At last, the wardrobe lady, having got us properly pinned-up and decorated, said: 'Madame will now review you in her dressing-room.'

"We went down expectant and, at the same time, terrified, but once we came into the presence of her remarkable personality we were made at ease. So gracious, so kindly, so unpatronizing was she that I was glad, indeed, I had been given the opportunity of assisting her. She came up to me, shook my hand, and said in broken English: 'Ah! such tragic eyes; you are a tragedienne, no?' I explained that the only tragedy associated with my role was a certain wistfulness I showed over the misfortunes of my dog, 'Michael.'

"The great scene came. We walked on to the stage, madame leaning heavily upon our shoulders. Alas! our appearance was not a success. You see, the third prominent actress—she may have been a prominent stenographer, for all I know—became stage-frightened and remained glued to a spot directly back of madame. Despite all the frantic gesturing the French actress brought to bear she could not be moved from her position. And madame, as you know, was uttering State secrets that no one was supposed to hear.

"However," continued Miss Taylor, "madame was grateful for our earnestness and sincerity, and shortly after, asked if she could see me play 'Peg.' And so, in order to avoid conflicts with her appointments, our company gave a special performance one morning for her exclusive benefit. She comprised the whole audience."

White, N. Y.

White, N. Y.

SCENES FROM "THE MASTER," AT THE FULTON.
Upper Cut: Let to Right—Arnold Daly, Carl Eckstrom, Edyth Latimer, Edward Abeles.
Lower Cut—Philip Wood, Charles Halton, Royal Byron, Florence Oakley.

The call-gong sounded as in conclusion we asked Miss Taylor what influence the English stage had had upon her art.

"It has taught me repose," she replied, eagerly. "The English players act so effectively because their manner is one of ease and quiet—so easy, indeed, that it appears at times almost lackadaisical. The American acting, on the contrary, is vivacious in style, in which respect it is like the French.

"I sometimes think that if one could combine the repose of the English with the resourcefulness of the American and the vivacity of the French, one could then be called the ideal actress."

An unusually clever characterization was our thought as we reached the street. But then Laurette Taylor is an unusually clever woman.

LOUIS R. REID.

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## IN MEMORY OF JACK LONDON

WILLARD MACK is the author of the following tribute to Jack London. It needs no comment except, perhaps, that Mr. Mack has given beautiful expression to a feeling shared by many less skillful in selecting words to express their emotions:

Goodbye Jack, goodbye, Pal. You've gone and left us, gone across that Big Divide we so often talked of. Those who knew you only through your books were but half acquainted with you. But to some of us who have ridden knee to knee with you from sunbaked Mexico to your own sweet Valley of the Moon, we know *all* that we have lost. I said it before, Jack, and now even across the border I wish to say it again. Put your hand in mine, brother, and let me tell it to those who didn't know you. Inch for inch, pound for pound, winning or losing, the biggest, squarest, whitest gamester that God ever laid his finger upon and said: "THIS IS MY MAN!"

HASTA LA VISTA AMIGO!

WILLARD MACK.

## COMMUNITY THEATER PROPOSED

THUS far nothing definite has been accomplished, but it appears quite possible that the agitation for a Community Theater in Brooklyn may result in some sort of a permanent organization. Surely it is a matter worthy of the consideration of the Brooklyn Civic Club, whose co-operation has been asked.

Henry B. Stillman, who appears to be the leader of the movement, and who, no doubt, will be director of the theater if it materializes, has had ample experience as a stage director and play reader, at various times associated with David Belasco, Harrison Grey Fiske, Charles Dillingham and Daniel Frohman. His plan seems feasible and interesting. It calls for eight productions a season, each one to run four weeks. There are to be four new plays, drama, comedy, or farce; one play by a subscriber, one bill of short plays, one new operetta and one new dramatic novelty. Mr. Stillman proposes to engage at least ten professional actors as a nucleus for the company, holding that past experience indicates a lack of permanency where sole reliance is placed upon amateurs.

In a house suitably located and with sufficient capital furnished by subscriptions, there is every reason to believe that the Community Theater would be a beneficial influence in the artistic life of Brooklyn and a profitable venture as well.

## HOW A WOMAN HELPED A PLAYWRIGHT

IF A woman had not had a sleepless night, one playwright now in bloom might be walking the floor. The woman in this case is the wife of a manager who postponed the reading of the play while he and his friends were having "fun" with the playwright.

Max Marcin, before he became a playwright, was a newspaper man. Like the average writer of "unconsidered trifles," Mr. Marcin believed that he could frame up a piece for the stage. This idea, by the way, is due to much that is called drama. The multiplicity of plays, so called, prompts countless hundreds to make the effort to create the master production.

Mr. Marcin while magazining found time to carry out his resolve. He was no novice as a writer, so when he took his play to a manager of this city, there was nothing in Mr. Marcin's manner or dress to suggest that he was a "joke." The manager to whom the play was offered was in a hurry to get home. He invited Mr. Marcin to go with him, adding that he would go over the product when they reached the managerial domicile. In due time the managerial car stopped before the manager's home and a brief halt was made for the purpose of enabling the manager to gather his golf-implements. In departing the playwright was asked to leave his play, and the manager promising to read it on their return, the managerial party sped to the links. As the playwright could also golf he was conscripted. After the game the players were whisked to the city, the manager whispering as an aside that the reading of the play would follow later—that evening.

The author was not as much of a "joke" as the manager had supposed. Before submitting his manuscript to the golfer, he had placed a duplicate before another manager with whom he had an engagement on the morning after the episode on the links. He was keeping this engagement when he was called to the telephone. The message was from the manager connected with the incident of the night previous. The manager informed the playwright that Mrs. Manager, having had a restless night, had picked up the MSS. of the play which had been left at the house, and had read it. The manager urged the author to lose no time in getting to the manager's office. The result of the meeting was the acceptance of the play, the first reader of which was the manager's wife. It brought manager and playwright in closer proximity and the author submitted other plays, one of which is one of the triumphs of the present season.

## HEARD ON THE RIALTO

### THE TICKET SPECULATOR

The speculator's a man of chance—
He buys his tickets in advance.
*Two choice seats way down in front!*
If the show's a hit, he makes a pile,
But his patrons cannot afford to smile.
*Two choice seats!*
*Two choice seats!*
***Two choice seats way down in front!***

Would you like to see the "Cent'ry Girl"
Or the Winter Garden's latest whirl?
*Two choice seats in the center aisle!*
"Turn to the Right" is very good,
"Pierrot," too, if you're in the mood.
*Two choice seats!*
*Two choice seats!*
***Two choice seats in the center aisle!***

Believe me, sir, there is not a risk
If your selection is Mrs. Fiske.
*Two choice seats, the very front row.*
"Springtime" and "Letty," too, we hold;
Bernhardt's in demand we're told.
*Two choice seats!*
*Two choice seats!*
***Two choice seats—the very front row!***

We keep a fine assortment here;
Our prices are just, if a trifle dear.
*Two choice seats—C. 1 and 3!*
The newspapers try to smash our game,
But we get the tickets just the same.
*Two choice seats!*
*Two choice seats!*
***Two choice seats—C. 1 and 3!***

LOUIS R. REID.

There is another actress in New York who, like Laurette Taylor, carries her own playwright with her. Kathleen MacDonell, who appeared in "Margery Daw" at the Princess Theater, is the wife of George D. Parker, author of the play.

The feud between the theater managers and dramatic editors in Pittsburgh continues stormy and relentless. During its recent visit to that city the "Ziegfeld Follies" company was compelled to parade through the streets in order that the public might be informed of its presence in town.

The Morosco Theater in West Forty-fifth Street is fast nearing completion. It is expected that it will be opened during the holidays with a musical comedy, called "Canary Cottage," a companion piece to "So Long Letty," and written by Oliver Morosco, Elmer Harris and Earl Carroll.

Two wide departures from custom are soon to be observed in the theatrical world, but both concern one family. Florenz Ziegfeld, Jr., is to make his first dramatic production with the presentation of his wife, Billie Burke, in a play by Edward Sheldon, and Miss Burke will essay in the heroine of this work her first serious role.

So crowded is the Claridge grill at luncheon time with actors, playwrights, press agents, managers and "typical Broadway beauties" of a half-dozen musical plays, that a mere man-about-town has a difficult task in obtaining a table.

# NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

## "HER SOLDIER BOY"

Musical Play in Prologue and Two Acts; Book and Lyrics by Rida Johnson Young; Original by Victor Leon; Music by Emmerich Kalman; Presented by the Shuberts at the Astor Theater, Dec. 6.

| | |
|---|---|
| Marlene Delaunay | Beth Lydy |
| Boy | Clarice Snyder |
| Elaje | Ella Gergely |
| Teddy McLane | Clifton Crauford |
| Monty Mainwaring | Cyril Chadwick |
| Desiree | Mildred Richardson |
| Vitus Appledorn | Harold Vizard |
| Baron von Artveldt | George Schiller |
| Alma | Dorothy Flam |
| Alfred Appledorf | Ward DeWolfe |
| Amy Lee | Adele Rowland |
| Madame Karoline Delaunay | Ethel Brandon |
| Alain Tenlers | John Charles Thomas |
| Sergeant | Earl Brunswick |
| A Private | Owen Hervey |
| First Sergeant | Ralph J. Herbert |
| Martin von Artveldt | Byrd Gooldy |
| Frantz Delaunay | Frank Ridge |

Unless all signs fail, "Her Soldier Boy" will sing and dance and jest through the remainder of the season. It is far and away the best thing of the kind that the Shuberts have done in a long while, and the public hereabouts may well protest against any threatened deportation to the provinces, even if the scenes do happen to be laid in Belgium. That Emmerich Kalman, composer of "Sari," has written some delightful music goes without saying—his "Kiss Waltz," for example, is an exquisite bit of romance tinged with awakening emotion—and supplementing the music, or rather accompanying it in many instances, is crisp, bright comedy, all as clean as a snowflake.

Then, too, the play is so nicely balanced, with just enough of everything that contributes to an evening of light music and laughter and never a wearisome over supply—trust Clifton Crauford for that and Adele Rowland, and Beth Lydy and John Charles Thomas, to mention the leaders, but by no means the only valuable members of a company rich in talent. When the audience has had a hearty laugh at Mr. Crauford and his companion in humor, Cyril Chadwick, on comes John Charles Thomas, as fine a baritone as the stage affords, or Miss Lydy, whose fresh voice is a delight, or Miss Rowland, whose fetching rendition of a humorous number is irresistible. Really, there is nothing lacking in this happy combination of play and players.

Strange as it may seem, there is the vestige of a plot in "Her Soldier Boy," starting in a trench behind the lines in Belgium and continuing in a chateau. The prologue closes with a bomb carrying death among the soldiers, one of whom is awaited by a blind mother and an adoring sister. He is reported killed and his chum, to avert grief in the stricken family, impersonates the missing youth. One of the consequences is not difficult to guess. During the "Kiss Waltz" Marlene concludes that no brother ever aroused quite so pleasant a tingling of the nerves, and looking into the matter more carefully they discover a love as satisfactory as it is understandable, after the deceptive relationship has been admitted.

Then there is another part of the story concerning the determination of Teddy McLane, war correspondent of the Newport Tatler, to appear as a hero that he may win the admiration of an extremely desirable American Red Cross nurse. He pays his friend Monty Mainwaring to impersonate a spy and allow himself to be captured; but Monty having undergone the trials of imprisonment, receives the kindly attentions of the pretty nurse, who wheels him about in an invalid's chair, while he insists that "this is the existence."

Of the many excellent musical numbers, "Mother," the "Kiss Waltz," "Smile, Smile, Smile" and "Slavery" may be singled out, but others are likely to make a different selection. They are all good.

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## "MARGERY DAW"

Play in Four Acts by George D. Parker, Presented by John Cort at the Princess Theater, Dec. 5.

| | |
|---|---|
| Dr. Henry Robertson | Forrest Robinson |
| Thomas Beloat | Jacques Martin |
| John Sterling | Frederick Perry |
| Margery Hamilton | Miss MacDonell |
| Mrs. Georginia Moore | Louise McIntosh |
| Mrs. Mary Ayres | Sarah McVicker |
| William Moore | George Probert |
| Sarah Paulton | Maude Eburne |

After the most artless of beginnings, in a Mary E. Wilkins atmosphere, "Margery Daw," both the play and the woman, plunge into the vortex of a sex problem in act three which is fully as intimate as any that have gone before. Which, however, doesn't alter the fact that "Margery Daw," despite that it is Mr. Parker's first produced play, is most excellently done, dramatically; contains some really convincing dialogue, filled with homely wisdom and humor; and is acted with the utmost artistry. Far from us to cavil at a real problem, though we do think that Mr. Parker might have handled the delicate questions in that startling third act with perhaps a bit more discrimination, at least so as to have avoided giving that sudden shock. But perhaps it was the shock he aimed at.

The causes leading up to the eventful act are found in the history of Margery's unhappy mother, also known as Margery Daw, and who jilted John Sterling to run away with an artist, only to learn that he was already married. Little Margery, a second edition of herself, is entrusted to John at the mother's death and placed in a convent. The play opens with her arrival at the village home of Sterling, in the grim parlor of which she finds the portrait of her mother still enshrined. A nephew of John's falls in love with Margery and they become engaged. But when the secret of her illegitimate birth is learned and Margery hears it for the first time, hears also her affianced repudiate her in righteous horror, she denounces him.

John loves her, but thinks it is the memory of her mother he loves. To give Margery a name, he marries her. Trouble follows. Margery becomes jealous of her mother's memory and is unhappy, loving John and believing that he does not care for her. Then, through the pertinent questions of a dear, but plain-spoken, old doctor, it is learned the marriage is based on Platonic theories.

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## BERNHARDT ENGAGEMENT

### French Actress in Plays at the Empire Reveals Her Indomitable Spirit and Wonderful Art

We all know and appreciate that Sarah Bernhardt is a divinity, but not until we saw her enact a program of one-act plays did we realize that she is also a pure scientist. Her exhibition at her age—she is seventy-two—and in practically a crippled condition is nothing else but a triumph of mind over matter.

There is only one Bernhardt, after all. Her indomitability, her remarkable resourcefulness, her enterprise have brought her again to our shores, and though to some of us she undeniably strikes a pathetic note in her appearance and in the slackening of the dramatic fire within her, she is still the supreme artiste. There was the same old vigor in her performance, the same expressive tones and gestures with which she punctuated it, and the moments of emotional pathos which she reached, only proved again that, technically, she is mistress of her art.

The plays which she selected for her opening performances, while superficial in their characterization, are finely adapted to the special requirements of their chief interpreter. In "The Death of Cleopatra," Madame Bernhardt impersonates the charmer of the Nile at the moment when, in despair at the defeat of Marc Antony at the hands of the young Octavius, she clasps the poisonous asp to her bosom. In this role plenty of opportunity was offered the French actress for her emotional powers. Affectionate, ferocious, gracious, unyielding, resigned in turn, she made the Egyptian queen an interesting and magnetic personality.

Next came "The Holocaust," the story of a guilty wife who confessed her sin too late to save the child of her and her lover. As the agonized sinner Mme. Bernhardt demonstrated that a melodramatic thriller—of the Grand Guignol type—has no terrors for her. Here was observed that force, that subdued emotionalism that made her such a notable figure in "Fedora."

The last play of the evening was "From the Theater to the Field of Honor," said to have been written by a French army officer at the front. In it Mme. Bernhardt was seen as a young French actor who, dying from wounds received in battle, had inspired his comrades to deeds of glory by his recitations of patriotic poems in the trenches. Here the actress swept to her greatest triumph of the evening in the dramatic fervor, the quiet tense pathos, the spirit of self-sacrifice that she displayed.

Mme. Bernhardt's supporting company was entirely adequate, and included Jean Angelo, M. Deneubourg, M. Favieres, M. Gervais, Mlle. Baujouet and Mme. Mea.

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## "THE MASTER"

Play in Three Acts by Benjamin F. Glazer from the German of Hermann Bahr; Presented by the Estate of Harry B. Harris at the Fulton Theater, Dec. 5.

| | |
|---|---|
| Ida Wayne | Florence Oakley |
| Clemens | Charles Halton |
| Katherine | Edyth Latimer |
| Arthur Wessley | Arnold Daly |
| Dr. Evans | Phillip Wood |
| Dr. Rokoro | Edward Abeles |
| Mortimer Weeks | Royal Byron |
| Juliet | Edna May Oliver |
| Hon. Peter Brookson | William Frederic |
| Dr. Raymond Wessley | Carl Eckstrom |
| Dr. Klauder | George Gaston |
| Eugene Thompson | Ramsay Wallace |

Independently of each other, no doubt, Hermann Bahr, author of "The Master," and George Bernard Shaw have arrived at many of the same conclusions concerning marriage. There is something more than a surface similarity in thought between Shaw's "Getting Married" and Benjamin F. Glazer's translation of Bahr's unsympathetic, but forceful and at times disconcertingly accurate study of marital infelicity. Apparently the two dramatists, in their consideration of sex psychology, agree fairly well upon several of the most probable causes for discord, and both are equally at a loss to point a remedy, a limitation shared by W. L. George and other experts in the analysis of emotions that "won't stay put." "The Master" is a dramatic study of the relationship of an intensely egotistical man and a more normal woman. Naturally the outcome is tragic; it could not be otherwise and true.

As Arnold Daly virtually conceded in his curtain speech, the chances of the play meeting with popular favor are small; it is too hard, cynical, and indecisive in its conclusion for that; nevertheless the season is better for its production. There is material for thought in the test of the theories held by Arthur Wessley, called The Master because, despite ridicule and opposition, and without the customary training, he has forced his way to a high position in the medical profession.

His wife has been an indispensable factor in his success and he holds, against the arguments of a Japanese physician—intended to voice the Oriental viewpoint—that emotion need not enter into a happy marriage. He indulges in amours himself, maintaining that his regard for his wife is not lessened thereby and asserts that in the event of his being betrayed—as he believes most men are—he would deem the incident comparatively unimportant.

The test comes when the wife is compromised by a friend and neighbor. That The Master feels the disgrace more keenly than he had anticipated is fully indicated in the playing of Mr. Daly; but the heaviest blow is reserved for the scene in which the wife declines to be forgiven and resume her life as heretofore. For the first time the cold composure of The Master is disturbed; he even goes so far as to smash some of the furniture, and, woman like, the wife declares that if he had displayed something of the same spirit during the preceding seven years she would have remained faithful; but now it is too late.

Broken in spirit and his theories badly shattered the egotist listens to Dr. Rokoro as he insists upon the dominance of man's emotions and the folly of attempting to govern a life by cold reason. It is inferred, however, that The Master will soon return to his selfish, self-centered habits.

Unfortunately, the secondary characters in the drama are not as well drawn as the principals. The relationship of the secretary, whose continued love is wearisome to The Master after he has tired of the affair, and the young physician to whom he wishes to marry her, is dropped rather lamely, and the character of the country editor is badly overdrawn. Mr. Daly's portrayal of the physician is a finely consistent piece of subtle characterization, whereas Edward Abeles is impressive as the suave Japanese doctor. The remainder of the cast is not exceptional.

# ANOTHER PLAY BY DUNSANY

## "The Golden Doom" is Most Important Feature of Second Portmanteau Bill

The second program at the Portmanteau covered a large area geographically at least, for it began with a play of darkest Babylon, ended with a legend of ancient Japan, and was linked together by an exceedingly modern interlude with its scene laid "just before a proposal."

The first and most interesting of the group is "The Golden Doom," by Lord Dunsany. It is a study in superstition, presenting in a few laconic lines the trifles on which creeds have been founded and dynasties destroyed. Two children, regarded by the sentries who guard the king's portals as too unimportant to notice, scrawl a bit of meaningless child's verse on the huge iron door sacred to the king. When the writing is discovered by the soothsayers of the kingdom, they insist that it is of weighty and ominous portent and interpret it to mean that the jealous stars demand the sacrifice of the king's crown and sceptre. His Majesty sorrowfully leaves the insignia of his power before the door and it is promptly made away with by the delighted urchin who first scrawled the rhyme, he believing in his turn that the gods have sent the baubles for his special enjoyment, while the king is convinced that the gods have taken away his sacrifice. The play has the ironic touches which Lord Dunsany never fails to give the briefest of his sketches and which have been cleverly emphasized by the excellent company of players.

The interlude before the next curtain is "The Very Naked Boy," an amusing bit of fluff which deals with a frenzied proposal under difficulties and a little brother concealed behind a curtain in anything but conventional attire. The lines suggest the "Dolly Dialogues" and are delightfully given by Dorothy Carothers as "She" and Willard Webster as "He," while Gregory Kelly as the very naked boy shows all the impish glee of a small brother with a fiendish ability for making his sister uncomfortable. The little scene is as spontaneous and natural as any actual episode one might stumble on at a fraternity dance.

"The Lady of the Weeping Willow Tree" has been adapted by Steward Walker from an ancient Japanese legend which tells of a Japanese Mephisto, the Gaki of Kokoru, who feeds on the sorrows of the human heart, but whose cunning is matched by the simple faith of an old women, Obaa-San, who has only her willow tree to love. It seems unfortunate that the action of the allegory could not be concentrated in one act, for the fantastic symbolism loses its force when stretched over three acts and intermissions. Florence Wollensen gives real pathos to the character of Obaa-San, the lonely old woman who longs for even the sorrows of love and motherhood, while Nancy Winston as Aoyagi and McKay Morris as the ravenous Gaki played their exceedingly difficult roles with sympathy and understanding. Gregory Taylor as Riki, the poet-lover, seemed somewhat detached and aloof—far more the poet than the lover. The one drop designed by Wilmot Heitland was exquisite.

This group, while interesting and artistic, has less force and significance than the preceding Portmanteau bill, perhaps because it has less of Lord Dunsany.

## DECISION FAVORS ZIEGFELD

### Gus Hill is Restrained from Calling His Show "The Follies"

A decision was handed down by Judge Shearn in favor of Florenz Ziegfeld in his case against Gus Hill for infringement of the title of "The Follies." Giving the reason for his decision, the Judge said that as Ziegfeld had spent an enormous amount of time and money in popularizing the name he was entitled to sole use.

Gus Hill recently staged an attraction which he called "Gus Hill's Follies of 1916." Ziegfeld Follies, Inc., objected and the title was withdrawn. The new name, "Gus Hill's Follies of 1917," was met with strong objection on the part of Ziegfeld and a motion was made for an injunction which resulted in Judge Shearn's decision.

Mr. Ziegfeld states that he will now proceed in an action to require Hill to account for all profits made by his production so long as the title, "Follies of 1917," has been used. Recently Mr. Ziegfeld also obtained an injunction against the use of his title, "The Midnight Frolic," and he has given instructions to his attorneys, Dittenhoefer, Fishel and Knox, to proceed against anybody infringing on his titles, thereby trying to mislead the public.

White, N. Y.
LILLIAN KEMBLE,
Scoring Hit in "Scapegoats."

## CHANGES AT BELASCO

### "Seven Chances" on Road—Frances Starr in "Little Lady in Blue"

This is the last week of "Seven Chances" at the Belasco Theater, where this sparkling comedy of youth and courtship will have completed nearly a half-year's run in New York. "Seven Chances," with the original cast and production intact, will go on tour to the principal cities, opening in Philadelphia, and will fill part of the time booked for David Warfield, whose season in "The Music Master" at the Knickerbocker Theater has been so successful that his engagement has been extended into February.

On Dec. 21st, in the Belasco Theater, David Belasco will present Frances Starr in "Little Lady in Blue," a new comedy by Horace Hodges and T. Wigney Percyval. This will be Miss Starr's first appearance in comedy since she has been under the direction of Mr. Belasco. Miss Starr's supporting company includes Jerome Patrick, George Giddens, A. G. Andrews, Frederick Graham, Horace Braham, Charles Garry, Carl Sauerman, Roland Rushton, Harry Holiday, Adrian H. Rosley, Lucy Beaumont and Eleanor Pendleton.

## PORTMANTEAU MOVES

Stuart Walker took his Portmanteau Theater Players by the hand, first having the scenery packed in its Gladstone bags, and led them across the street from the Thirty-ninth Street Theater to the Princess, where their name will shine from the electric sign for the next three weeks. The company will play six evening performances and five matinees this week, changing the program every few days.

"Margery Daw," which was presented last Tuesday and closed Saturday evening, vacated the Princess in favor of the Portmanteau Players, who are truly strolling about the city, which is the original idea of the troupe, their catch line being "The Theater That Comes to You."

## MITSIE MARSA WELL LIKED

The presentation of "Arsene Lupin" by the Theatre Francais company at the New Garrick Theater last week marked the American debut of Mlle. Mitsie Marsa, who was recently identified with the Theatre Antoine, Paris. Mlle. Marsa captivated her audience and she will undoubtedly become extremely popular with the patrons of the French theater.

She played the role of Sonia, done in English here a number of seasons past by Doris Keane, and her vivacity and adroit ability lent much to the part, which contains charm and frequent emotional moments. In the exciting last act she disclosed her full appeal. The role of the Duc was capably handled by Edgar Becman.

## PERFORMANCE FOR BERNHARDT

Mr. and Mrs. Charles Hopkins and their resident company at the Punch and Judy Theater have invited Mme. Bernhardt to a performance of "Treasure Island," to be given for her and the members of her company as their tribute to the world's greatest actress—the world's greatest woman. Mme. Bernhardt herself is to designate whatever time for the performance she may wish, the little playhouse will be decorated with the colors of France, and Maurice Rumsey, the musical director for the Punch and Judy, will arrange special music, French airs, for the occasion.

## NANCY BOYER OPENING

Nancy Boyer will open Dec. 20 at the Walnut Street Theater, Philadelphia, in "Jerry," under the management of George H. Nicolai. The cast includes Richard L. Scott, Jimmie Brown, Henry Testa, William McCarthy, Frank Ezarde, Joe Wickes, Jane Stuart, and Ida B. Elliott. The play will be sent over the International Circuit.

## CHRISTMAS NIGHT OPENING

### Elsie Ferguson in "Shirley Kaye" to Follow "Pollyanna" at Hudson Theater

Elsie Ferguson is coming to the Hudson Theater on Christmas night in "Shirley Kaye," a new comedy by Hulbert Footner. "Pollyanna," completing a fourteen weeks' run the previous Saturday night, will be transferred to Boston. The interest aroused by Miss Ferguson's annual New York engagement is increased through the fact that she is to appear in comedy for the first time in several seasons. She was last seen at the New Amsterdam Theater as Portia in Sir Herbert Tree's revival of the "Merchant of Venice" and prior to that in "Margaret Schiller" and "Outcast." The new comedy by Mr. Footner is of the present time and most of its characters are Americans. The scenes are laid in a smart community on Long Island.

Miss Ferguson will appear as Shirley Kaye, a society girl, with a will of her own. Prominent in the company engaged by Klaw and Erlanger are Lee Baker, William Holden, Mrs. Jacques Martin, George Backus, Kitty Brown, Ronald Byram, Corinne Barker, Victor Benoit, Ethel Winthrop, Douglas Paterson, Helen Erskine, William Lennox, and Lawrence Wood.

## DANCERS IN DEMAND

Joseph Hart, the theatrical manager, who is about to do a large Urban production in vaudeville, complains of the scarcity of classical dancers of the Maud Allen-Morgan dancer type.

In this production he will require sixteen girls, but does not want the usual chorus girl type. He is anxious to secure young women of some education who have had training in either the Russian or Italian school, and whose height is about five feet three or five feet four inches. The recent development of this style of dancing, he thinks, has sent a great many people into schools in New York for instruction, but he has been unable through the usual channels to find those of some experience. Mr. Hart will see applicants at his offices in the New York Theater Building.

# THE BROADWAY TIME TABLE

FOR WEEK ENDING DECEMBER 16TH

| Theater | Play | Date of Production | Number of Performances |
|---|---|---|---|
| Astor | Her Soldier Boy | Dec. 6 | 13 |
| Belasco | Seven Chances | Aug. 8 | 153 |
| Booth | Getting Married | Nov. 6 | 50 |
| Casino | Follow Me | Nov. 29 | 22 |
| Century | The Century Girl | Nov. 6 | 49 |
| Cohan | Come Out of the Kitchen | Oct. 23 | 66 |
| Cohan and Harris | Captain Kidd, Jr. | Nov. 13 | 42 |
| Comedy | Washington Square Players | Aug. 30 | 127 |
| Cort | Upstairs and Down | Sept. 25 | 99 |
| Cort | The Yellow Jacket (Matinees only) | Nov. 9 | 36 |
| Criterion | Major Pendennis | Oct. 26 | 62 |
| Eltinge | Cheating Cheaters | Aug. 9 | 152 |
| Empire | Mme. Sara Bernhardt | Dec. 4 | 20 |
| 48th Street | The 13th Chair | Nov. 20 | 32 |
| 44th Street | Flora Bella | Sept. 11 | 115 |
| Fulton | The Master | Dec. 5 | 15 |
| Gaiety | Turn to the Right | Aug. 17 | 143 |
| Globe | The Harp of Life | Nov. 27 | 25 |
| Harris | Our Little Wife | Nov. 18 | 34 |
| Hippodrome | The Big Show | Aug. 31 | 189 |
| Hudson | Pollyanna | Sept. 18 | 108 |
| Knickerbocker | The Music Master (rev.) | Oct. 10 | 82 |
| Little | Pierrot the Prodigal | Sept. 6 | 120 |
| Longacre | Nothing But the Truth | Sept. 14 | 110 |
| Lyceum | Mile-a-Minute Kendall | Nov. 28 | 23 |
| Manhattan | Ben Hur (rev.) | Nov. 6 | 50 |
| Maxine Elliott | Fixing Sister | Oct. 4 | 89 |
| New Amsterdam | Miss Springtime | Sept. 25 | 98 |
| Park | Aborn Opera Co. | Nov. 20 | 32 |
| Playhouse | The Man Who Came Back | Sept. 2 | 124 |
| Princess | Portmanteau Theater Co. | Nov. 27 | 18 |
| Punch and Judy | Treasure Island | Oct. 21 | 67 |
| Republic | Good Gracious Annabel | Oct. 31 | 57 |
| Shubert | So Long Letty | Oct. 23 | 66 |
| 39th Street | Old Lady 31 | Oct. 30 | 58 |
| Winter Garden | Show of Wonders | Oct. 26 | 69 |

## "DADDY LONG-LEGS" AT STANDARD

Henry Miller is presenting Jean Webster's successful comedy, "Daddy Long-Legs," at the Standard theater this week. The cast includes Frances Carson, Ruth Tomlinson, George Alison and eighteen others.

White, N. Y.
SECOND ACT OF "THE YELLOW JACKET."
Artistic Play Revived by the Coburns at the Cort.

## MATINEES FOR CHILDREN

The Cohan and Harris Theater will house a program of plays for children during the Christmas holidays, to be presented on the afternoons which will not be used by the current attraction, "Captain Kidd, Jr." A new producing firm, consisting of Alice Minnie Herts, Katherine Lord, and Jacob Heniger, who call themselves producers of plays for children, are sponsors for the attraction. The bill comprises plays of different natures—"Editha's Burglar," thrilling adventure; "The Traveling Man," ethical beauty; and "Merry Christmas, Daddy!" a fantasy.

## FRENCH COMEDY SHOWN

The Theater Francais is presenting this week "L'Adventurière," a comedy in four acts in verse by Emile Augier, who is known as the French Moliere of modern times. The play is one of the favorites of the Comedie Francaise.

Gilda Darthy plays the part of Clorinde, the adventuress, who tries to marry a wealthy old man in order to get possession of his vast fortune. It is one of Mme. Darthy's most successful roles and one in which she appears to great advantage. Claude Benedict appears as Monte Prade, the wealthy Paduan, in love with Clorinde.

"L'Adventurière" is followed by a one-act play, entitled "Les Deux Sourds," by Jules Moinaux, in which Patricia handles the leading character.

"Le Voyage de M. Perrichon" will be given for the literary matinee on Friday.

# FROHMAN AT HIS GREATEST

## Chapter IX in Book About Famous Manager Tells How Syndicate Was Formed

"Charles Frohman: Manager and Man," by Isaac F. Marcosson and Daniel Frohman, with an Appreciation by Sir James M. Barrie. Illustrated with Portraits. New York and London: Harper and Brothers.

If this book contained nothing but the Appreciation and Chapter IX, "The Birth of the Syndicate," it would be enough to show that Charles Frohman was a different type as a man, a born organizer and executive. In the several reviews of this work—and the co-authors have reason to be satisfied with nearly all of these reviews thus far—none that we recall has treated specifically of Chapter IX. It is the history of the greatest work of "C. F." Not only the work itself, but the way in which it was accomplished.

The book overflows with reminiscences. Of his struggles as a boy, of his restless young manhood to do something that would tell, his confidence in himself, his cheery nature—there is an abundance. But many men who reached the heights had similar struggles and won. The country at every compass point knew of "C. F." as a producer. Every playgoer had been a beneficiary of what "C. F." brought to them. Every newspaper opened its columns to his publicity men, for the sort of men he sent out were his own selection, and what they said was what he had said to them when they started out. None dared ever to go beyond, to add or to subtract.

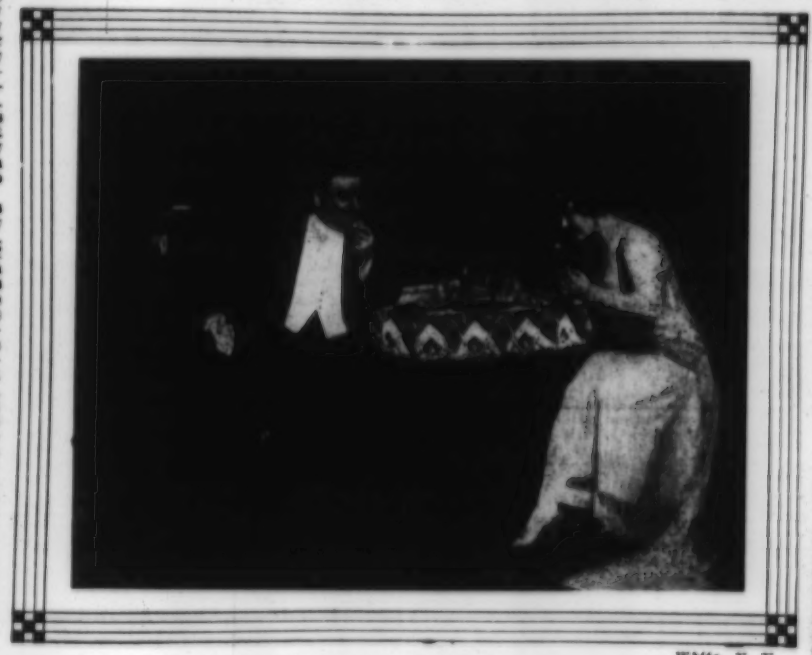
Passing the appreciation by Sir James M. Barrie, which for him is dangerously near the effusive, we come to Chapter IX. We conclude that it was the organization of the Syndicate that tested Charles Frohman as a man, a manager and as a producer. It is proper for the co-authors to say as they do that Charles Frohman's talent and energies were very much like those of E. H. Harriman, and that like Harriman he did things in a wholesale way, "for he had a contempt for small sums and ventures." At the time of the birth of the syndicate, Frohman had created stars. But something was wanting. Frohman and his colleagues realized that some steps must be taken to rectify the situation. This came at a time when the country was under the depression of the panic of 1893. One day, as the co-authors put it, "in 1896 a notable group of theatrical magnates met by chance at the Holland House in New York. They included Charles Frohman, A. L. Erlanger and Marc Klaw, Nixon and Zimmerman, and Al Hayman. After some discussion they organized all the theaters they controlled or represented into one national chain, and the open time was placed on file in the offices of Klaw and Erlanger. Booking suddenly became standardized. This was the beginning of the famous theatrical syndicate, which, in a brief time, dominated the theatrical business of the whole country. The syndicate became a clearing-house for the theatrical manager and the play-producer, and the medium through which they did business with each other. Charles Frohman contributed his growing chain of theaters to the organization and secured a one-sixth interest in it, which he retained up to the time of his death.

Then came the fight against the syndicate. Those who opposed it were worthy of the steel of the organizers. They included Mrs. Fiske, Richard Mansfield, Joseph Jefferson, Nat C. Goodwin, Francis Wilson and James A. Herne. All popular favorites. They refused to be booked according to the terms of the syndicate. There was a revolt. It lasted with fury for nearly two decades. Managers of the country know all about this contest. The syndicate was confronted with vigorous opposition. Outsiders who are curious as to how the fight was carried on and how the syndicate finally brought about terms which were satisfactory, and the part which Charles Frohman took in the fight—for that is what it was—will be repaid by reading Chapter IX of the Marcosson-Frohman book. They will also find much of interest about Mr. Frohman's ascendency as a manager of theatrical affairs in this country. How he obtained possession of various houses. Of the players he secured and the plays in which they appeared.

There is much in the chapter of human interest. It is told, for instance, how Charles Frohman, by arrangement with Mr. Faversham, brought about the marriage of that star and Julie Opp. There is the incident of the meeting of Frohman and Paul Potter, in Paris, one day, and what came of that. How Henry Miller became a Frohman star is told in this chapter. The friendship between Frohman and Charles Dillingham is told in a way that will interest everyone who likes to read or hear of the relations which often spring up in the lives of active men and which bring about great results. The engagement of William H. Crane, and how he came to play "David Harum," Frohman rehearsing the play, is one of the incidents of this wonderful chapter. Likewise, the intimacy which grew between Frohman and Augustus Thomas.

The book is replete, in other chapters, with personal anecdote, Frohman *bon mots*, and, finally, the tragic death which he met in the going down of the *Lusitania*, smiling as the waters closed upon him. The portraits of the volume are particularly interesting, for each person pictured owed his or her success largely to the management of Charles Frohman. The appendix contains extracts from private letters of the master manager and producer of the stage.

FRANK H. BROOKS.



White, N. Y.

WALTER JONES AND MARGARET ILLINGTON,
In "Our Little Wife," at Harris Theater.

## BERNHARDT'S SECOND WEEK

### "Shylock" and "The Sham Model," Two Novelties Included in Program

Monday evening Sarah Bernhardt began the second week of her three weeks' engagement at the Empire Theater. Part of her program for the week consists of a French rearrangement of the trial scene in Shakespeare's "Merchant of Venice," made by Edmond Haracourt. The second novelty announced is entitled "Le Faux Modele" ("The Sham Model"), a light one-act piece arranged by Madame Bernhardt. In this comedy the great actress will deliver her lines in English for the first time in this city.

The program for Monday and Tuesday evenings and Wednesday afternoon will be "Hecuba," "English as It Is Spoken," "From the Stage to the Field of Honor," and "The Sham Model." On Wednesday evening, Thursday afternoon and evening, the bill announced is "From the Stage to the Field of Honor," "The Husband's Luck," "The Merchant of Venice," and "Camille." For Friday evening, Saturday afternoon and Saturday evening we are promised "Hecuba," "English as It is Spoken," "From the Stage to the Field of Honor," and "The Sham Model."

## GERTRUDE KINGSTON TO MOVE

Owing to the great success of Gertrude Kingston and her company at the Neighborhood Playhouse, the Shuberts have arranged with her manager, Helen Arthur, to open a two weeks' engagement at Maxine Elliott's Theater, beginning Dec. 18. Miss Kingston will be seen in the same bill which has been so successful at the Neighborhood Playhouse, namely, Bernard Shaw's "Great Catherine," Dunsany's "The Queen's Enemies" and the anonymous "Inca of Perusalem."

## EDNA GOODRICH LEADS

### Headliner at the Palace is Appearing in Playlet by Edgar Allan Wolfe

Edna Goodrich, who used to answer "present" when the name Mrs. Nat Goodwin was called, and who is considered by many to be one of the most beautiful women on the stage and looks the part, is the headliner at the Palace Theater this week. The vehicle for her return to vaudeville is a playlet called "The Mannequin," a comedy written by Edgar Allan Wolfe, who turns out so much material that he undoubtedly writes simultaneously with his right and left hand, not letting either know what the other is doing, and dictating to a stenographer the while.

William Rock and Francis White remain for a third week at the vaudeville house, and their act is freshened up with some new songs and dances, retaining the most popular of the previously used material. The monologist division of the bill is allotted to Julious Tannen, and he meets with his usual enthusiastic reception. "Rubeville," a one-act musical comedy with a tank-town setting, featuring Felix Rose and Jere Delaney, is presented. Another feature of the program is Haruku Onuki, a Japanese soprano, who sings very well.

"Creation," the spectacular panorama of the first seven days of the world's history, is held over for the second week, and the bill is completed by Winsor McCay, the cartoonist; Willa Holt Wakefield, who offers her deservedly well liked combination of singing and piano playing; and Ambark's Arabs.

## ELABORATE DRAMA COMING

### Production for Manhattan Opera House Being Prepared by Belasco, Gest and Elliott

Production has been started by David Belasco, Morris Gest and William Elliott on a dramatic play of large size which is aimed for the Manhattan Opera House. The tentative title is "The Wanderer." It is said to have a prodigal son theme. The cast includes Nance O'Neil, Florence Reed, Lottie Pickford, William Elliott and Charles Dalton, and it is possible that Frank Keenan will be included. As "Ben Hur" is doing business the date of the opening is indefinite.

## GERMAN MUSICAL PLAY

The Shuberts announce that they will shortly make a production in New York, in German, of "Das Dreimadelhaus," meaning "The House of the Three Girls," a musical play in three acts. The book has been written by A. M. Willner and Heinz Reichert, and is founded on the life of the German composer, Franz Schubert. All the songs in the piece are compositions by Franz Schubert, himself, and have been arranged for the stage by Heinrich Berte. The play deals with the life of the composer, himself, and his different love stories. It is now in its second season in Vienna, Berlin, and Buda Pesth. This will be the first production that the Messrs. Shubert have ever made in German.

## TREE AS SVENGALI

Sir Herbert Beerbohm Tree, who is now making a short tour of America in his revival of "Henry VIII.," will appear in Chicago Dec. 18, at a special matinee for the benefit of the Red Cross as Svengali in a condensed version of "Trilby," through the courtesy of W. A. Brady. Tree was the first to play Svengali, and twenty years ago acted the role in New York and a few other eastern cities.

## ABORN COMPANY LEAVES

The Aborn Opera company ended its engagement at the Park Theater, Dec. 9, and has started on a twelve weeks' tour. The company will return for a Spring season.

## THE GARDEN BOUGHT

Madison Square Garden and the Diana who presides over its roof are saved for the city. On one bid of $2,000,000 the famous show place became the property of the New York Life Insurance company, which had foreclosed a $2,300,000 first mortgage. The building will be improved under expert advice, to make a better income payer and will be leased for great assemblages as in the past.

Bryan Kennelly read the court's sale decree at his stand in the Vesey Street Exchange, surrounded by Tex Rickard, Boxing Commissioner Wenck, Charles Harvey, and others who have been familiar figures at the functions inside the great arena. Tex Rickard, when questioned about a story that he stood ready to lease the Garden, said that he had made a liberal offer to the new owners to take over the entire building for a period of five or ten years and that he had every hope for the future of the amphitheater.

## "COCOANUT GROVE" OPENING

"The Cocoanut Grove" on the roof of the Dillingham-Ziegfeld Century Theater will open Dec. 30, according to the latest announcement. The same statement is authority for the information that "Dance and Grow Thin" will be the name of the new midnight entertainment to be presented there after the performance of "The Century Girl" downstairs. "The Cocoanut Grove" will open each evening at six o'clock, in time to serve dinner in the restaurant before the performance of "The Century Girl."

## PLAYERS ENGAGED

Florence Earle opened in Providence in the Ada Lewis role in "Very Good, Eddie." Miss Earle was last season in "The Marriage Game" and "The Family Cupboard."

Henry Valbel, a young tragedian from the Comédie Francaise, has been engaged by Lucien L. Bonheur for his Théâtre Français company.

Beatrice Wood, "Patricia," who was engaged recently for the Théâtre Français company, is the first American girl to appear professionally with a French company of first importance.

Percy Haswell has been engaged by Selwyn and Company for one of the principal roles in James Forbes's new comedy, "A Woman of To-day."

Cathleen Nesbitt, who was recently seen in New York in "Such is Life," has been engaged by Helen Arthur to appear with Gertrude Kingston and her company at Maxine Elliott's Theatre, on Monday, December 18, when this organization moves uptown from the Neighborhood Playhouse.

Crystal Herne has been placed under a contract for a term of years by John D. Williams, who has a production in which he wishes to feature her.

Frank A. Connor has been engaged to appear with Bernhardt in "The Sham Model" at the Empire Theater.

Helen Dawson, who made her first stage appearance in "Such Is Life" at the Princess Theater, has been engaged by the Messrs. Shubert for a part in "Girls Will Be Girls."

(c) Rockliffe Studio.

BERNHARDT AS CAMILLE,
In Second Week of Engagement at the Empire.

## STRIKE THREATENED

**White Rats Likely to Quit Any Moment—Managers in Uncertainty**

Up to the present writing no definite time has been set for the threatened walk-out of the White Rat vaudeville people. Both the Union and managers are figuratively sitting on the edges of their chairs waiting for the word to strike that is considered certain to come.

The doubt of the affair breaking soon rests on the leaders of the actors' union considering that the booking powers have organized too thoroughly against them. J. J. Murdock and Pat Casey are in Chicago to conduct the fight for the managers there. The strike, if it comes, will probably be declared in that city first. The actors' organization says that there is no doubt whatever about the walk-out being effected, but the managers declare that the union is bound to lose heart.

## COMEDY FOR WILSON

**"The Laughter of Fools" is Title of Play by H. F. Maltby**

By arrangement with David Belasco, Charles Frohman will present Francis Wilson in a new comedy by H. F. Maltby, entitled "The Laughter of Fools."

Mr. Wilson, who is one of the most scholarly actors as well as one of the foremost comedians on the American stage, has been devoting his time for the last two years to lecturing before the student bodies of various universities throughout the country on "The Humorous Side of an Actor's Life," and on "Eugene Field," "Joseph Jefferson" and "Mark Twain"—all of whom were his intimate friends. His last New York appearance under Charles Frohman's direction and one of his most successful was made in his own comedy, "The Bachelor's Baby."

## OPERA COMPANY DISBANDS

After eight days of existence, the Interstate Grand Opera company disbanded last week and most of the players returned to New York. Lack of funds was the cause of the closing. It was decided before the trouble came to abandon the weekly performances in Pittsburgh and Detroit, and only play Cleveland and Cincinnati. The season was to have lasted six weeks.

## CHANGE PRESS REPRESENTATIVE

The Century Theater is to have a new press representative. Dorothy Richardson, who held the position up to this time, has resigned, and the management has engaged Nellie Revell. Miss Revell passed in her letter of resignation as publicity promoter of the Orpheum Circuit a few weeks ago.

## "HAVE A HEART" CAST

The cast engaged by Henry W. Savage for the musical comedy, "Have a Heart," includes Grace Field, Eileen Van Biene, Flavia Acaro, Tessa Kosta, Thurston Hall, Billy B. Van, Donald Macdonald, James Bradbury, Roy Gordon, Eugene Keith and a Savage chorus of some forty people.

## DICKERING FOR PARK THEATER

Silvio Hein is dickering for the Park Theater to place in it his company which is presenting "The Merry Wives of Windsor." The Ahern Opera Company ended its engagement at that house last Saturday evening, and Mr. Hein, who has been trying to get a New York theater for some time for his attraction, immediately began negotiating, and it is very probable that Thomas Wise, Constance Collier and Isabel Irving will be seen on the Park stage in the Shakespearean production.

## CHRISTMAS FESTIVAL ARRANGED

The committee in charge of the 39th annual Christmas Festival for Stage Children, to be held at the Lyceum Theater Sunday evening, Dec. 24, have completed the final plans. Bijou Fernandez, Mrs. Anna V. Morrison, and William Harris, Jr., who are in charge of the affair, have arranged an attractive entertainment, which will begin at 7.30 o'clock.

Any donations of money, clothes, toys, books, candies, fruit, etc., will be gratefully received by the committee, Bijou Fernandez, president, at the New Amsterdam Theater Building.

## HOLIDAY GREETINGS

Carrie Lee Stoyle, of the Edwin Forrest Homes, Holmesburg, Pa., wishes, through THE MIRROR, to send her holiday greetings to her many friends in the profession. Fifty-six out of the sixty-four years of Miss Stoyle's life she devoted to her work on the stage and it was only due to an automobile accident in 1915, seriously affecting her eyesight, that she did not continue as she hoped to do, for many years more.

## HENRY CROSBY RECOVERING

Henry Crosby, of the Brooklyn, N. Y., Stock company, who has been at Flower Hospital, Manhattan, seriously ill, is now considered to be out of immediate danger and sends word to his many friends through THE MIRROR that before this is in print he will be able to leave the hospital.

# FROM HERE AND THERE

J. M. Holicky, after a four years' season with the Bainbridge Players in Minneapolis, has returned to New York and is appearing in "Cheating Cheaters."

Henry Ives Cobb, Jr., has designed the scenery that Nora Bayes will use in her two hours of song at the Eltinge Theater on Christmas Eve. Miss Bayes had her own ideas about the kind of scenery she wanted for her initial appearance, under her own management, and Mr. Cobb was successful in carrying them out.

Myles McCarthy, who received a hurried summons to Jacksonville, Fla., in the interest of a motion picture concern, has not abandoned his determination to return to Broadway soon and duplicate successes such as he scored in "Fast and Grow Fat" and "The Century Girl."

Chamberlain Brown has arranged to transact all business for Josephine Victor, Dorothy Jardon, Julia Dean, Emelie Polini and Alice Fleming.

Elsie Janis, who is one of the stellar attractions of "The Century Girl" at the Century Theater has announced that she will not have reached the pinnacle of her career until she succeeds in imitating Charlotte successfully enough to "rope" her in a skating contest.

The second revival of "The Poor Little Rich Girl" by Miss Horniman's company, at the Gaiety Theater, Manchester, England, began last week. The play ran five weeks, during the holiday season of 1914-1915, breaking all records for attendance at the Gaiety. Eleanor Gates, the author, has entered into a contract with Miss Horniman for the return of the play to London.

The success of "Hip Hip Hooray" in Boston has caused Charles Dillingham to extend the engagement at the Boston Opera House for an additional week.

The "Show of Wonders" will continue its run at the Winter Garden until next Spring, when it will be moved to Chicago for an unlimited engagement. It is unlikely that any of the larger cities of the country, excepting New York and Chicago, will have an opportunity of seeing the "Show of Wonders" during 1917.

Marburg and Gilipatrick have received from the Hispanic Society of America the printed copy of "La Pecadora" ("Daniela") just from the press of G. P. Putnam's Sons, of New York and London. Angel Guimera wrote this play for Maria Guerrero and Fernando de Mendoza, the eminent dramatic artists of Spain.

For the afternoons of Monday and Tuesday, Jan. 8 and 9, the Drama League of America announces matinees of American plays, illustrating the history of playwriting and play productions from the Revolution to the present day. Arthur Hopkins and Robert Edmund Jones have contributed the work to the American Drama Committee. The program will include scenes from "The Contrast," "Andre," "Fashion," "Davy Crockett," "The Texas Steer," "Shenandoah," "Shore Acres," "The Girl with the Green Eyes," and character interludes from other famous plays. The advance sale of seats for members of the League only will take place from Wednesday, Dec. 6, to Saturday, Dec. 16.

Frank Keenan will make an announcement of his plans within a short time. They will be ready for operation early in the New Year. Since his return from Los Angeles, where he terminated his contract with the Triangle Film Company, he has been the recipient of many offers from the leading Eastern film companies. His plans include dual appearances on the stage and screen during the next year.

Joseph N. Ireland's "Records of the New York Stage from 1750 to 1860," extended to ten volumes by the addition of nearly two thousand autograph letters, playbills, portraits, and scenes from the plays, was sold at auction at the Anderson Galleries to George D. Smith last week for $445.

William Faversham has decided not to give a matinee of Bernard Shaw's "Getting Married" on Christmas Day. He has departed from the usual custom in order to allow the members of the company an opportunity to enjoy their Christmas dinner at home without the worry of an impending performance. To satisfy the increasing demand for seats during the holiday season an extra matinee of "Getting Married" will be given on Friday, Dec. 29.

Upon the termination of his engagement as leading man with Anna Held in "Follow Me" at the Casino Theater, next Spring, William P. Carleton will retire permanently from the musical comedy field, in which he has won a number of successes, and will be seen hereafter in strictly dramatic pieces.

Rose Coghlan, America's veteran actress, celebrated her fiftieth year before the footlights by appearing for the first time in a new sketch by Willard Mack and Thomas F. Fallon, entitled "Her Realization." The sketch is produced by Edward Small, under the stage direction of Maurice Freeman. Miss Coghlan was conferred the honor of presenting Sarah Bernhardt to the public at the Empire Theater on her first appearance.

"Theodore and Company," the screaming farce, will be continued at the Bandbox Theater, with Christian Rub, Annie Rub, Foerster, and Hertha Schoenfeld in the principal parts.

Work has begun on the new Keith Theater, Syracuse, N. Y. It will be the largest and handsomest house of the kind up state. It will open next Fall.

The Henderson Players visited Sing Sing prison last week as the guests of the Mutual Welfare League. The inmates of the prison were entertained by an interesting program. The Players are scheduled to appear at the Princess Theater, Jan. 21.

The Theater Assembly will hold its second Social Day in the Grand Ball Room of Hotel Astor, on Friday, Dec. 15, at two o'clock. The program will consist of an act from "Captain Kidd, Jr.," songs by Lina Abarbanell of "Flora Bella," original monologues by Leo Carrillo, now playing in "Upstairs and Down"; music by the Eugene Cowles Male Quartette, recitations by Margaret Sumner, tenor solos by R. Hollinshead, the Canadian tenor; cello solos by Leo Trustwick. The Universal Film Company will be represented by Edwin Stevens and Violet Mersereau.

"The Night Boat," by John B. Hymer, will appear soon in vaudeville with Elsie Glynn, Frank Herbert, and Horace Cooper in the cast.

Next season the Dolly Sisters will be starred in a musical comedy of the "Mme. Sherry" type, with a chorus of eight or ten girls. "His Bridal Night," the Dolly's present vehicle, is booked until June.

It is reported that when Constance Collier closes her engagement with "The Merry Wives of Windsor" she will enter vaudeville in a one-act play.

Mrs. Ernest Lawford is to join the Grace George company when it commences its season so that she can be with her husband, who is to play with the actress-manager again this year. This will be the first time that Mrs. Lawford has appeared on the stage in this country, but she has been in many London productions. She spent last winter in New York while Miss George's company tenanted the Playhouse, but she did not appear in any of the productions. Mrs. Lawford has been cast for the part of Rummy Mitchens in "Major Barbara."

For the second of her drama readings, Miss Mannheim gave a special "Authors-of-the-Day" matinee at the Princess Theater Sunday afternoon when she read "The Waiting Soul," a new play by Eleanor Gates, and several pen pictures and poems from Barry Pain, James Francis Dwyer, Marion T. Hill, Israel Zangwill, Alfred Noyes, Robert Service, and Anna Bird Stewart.

Allan K. Foster, who has been producer of dancing numbers and ballets at the Winter Garden during the past three years, sailed for England on the S.S. St. Louis last Saturday to be absent two months. During his stay in London he will put on a number of spectacular effects from late Winter Garden productions, the rights of which have been secured by London managers.

The annual benefit for the Home for Hebrew Infants, given last Sunday night at the Hippodrome, was marked by the reappearance on the stage of De Wolf Hopper, Marie de Rohan McArdle and Alexander Carr. The entertainment included Anna Pavlowa with Alexander Volinine and the entire corps de ballet from the Hippodrome.

Mrs. Adele Clarke has received news of the safe arrival in Bombay, India, of her son and wife, Mr. and Mrs. Harry Corson Clarke. They are now in Calcutta.

## ACTORS' EQUITY ASS'N

**Decision in Disputes Must Be Accepted as Final—Concerning Two Weeks' Notice**

**Members of the A. E. A. Are Most Earnestly Urged to Send In Reliable Addresses to the Office of the Association**

At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, Dec. 4, the following members were present: Francis Wilson, presiding; Messrs. Bruning, Christie, Cope, Crane, Harwood, Jones, Kyle, Mawson, Mills, and Stevenson.

New members elected: Violet Kemble Cooper, John Gribner, Mrs. David Landau, Teresa Michelena, Walter L. Robinson.

It is our practice, prior to having a dispute arbitrated, to place each of the parties thereto under a pledge that he will accept the decision as final. Not long ago one of our members submitted a complaint and declared himself ready to stand or fall by arbitration. When it came to the scratch the manager-defendant was unwilling so to bind himself. Nevertheless we proceeded with the case, although neither of the parties was then bound to accept the result. The matter was adjudged in favor of the defendant. This did not satisfy our member, who is bringing suit outside the Association. The manager now sees his mistake, but having been an actor he expresses a desire to join the A. E. A.

One important producing manager declares he believes with us in the two weeks' notice custom and he thinks it should operate in all engagements based upon verbal agreements where nothing is said to the contrary. On the heels of this acceptable suggestion follows a complaint wherein an actress, who had not signed any written contract, was dismissed with a notice of six days. In response to our inquiry the producer in this instance said: "If she had signed my contract like the other people of the company she would have had to take the six days' notice." However, she hadn't signed it. Is every individual who may engage the services of actors free to declare new customs for the profession?

In this connection it seems appropriate to announce that after Oliver Morosco closed the preliminary, or try-out, season of a new play recently, under the conviction that some changes in his cast were necessary, he sent for the actors who were not to be retained and paid each of them two weeks' salary, because he felt it was the right thing to do. Again, Madame Nazimova rehearsed a company five weeks in the belief that she would secure a New York theater. Her plan failing, she paid each of her actors two weeks' salary.

"But," says the manager in trying to explain why he took two full weeks of rehearsals in which to decide that a born and bred and mature actress belonging to the A. E. A. was miscast, "if I had told her at the end of one week she would probably have protested that she needed more time to get up in the part." Not so, friend. That would have been an observance of the period adopted as amply sufficient by her Association and to which she had subscribed.

BY ORDER OF THE COUNCIL.

## VERDICT OF NEW YORK DAILIES ON NEW PLAYS

**"THE MASTER"**—TIMES: Often a trifle loquacious and occasionally a little stale, but interesting withal and ideally suited to the art and style of Arnold Daly is "The Master."

WORLD: The play has the advantage of dramatic conflict. It also leads to slashes which have both interest and force. But in form it is mainly argumentative, and there is not much in its philosophy to attract the average theatergoer.

HERALD: Something of Oscar Wilde at his best, a little of Sir Arthur Pinero and much of Bernard Shaw were amazingly reflected in a sometimes unmoral but hardly immoral and exceedingly well written play.

SUN: Arnold Daly found, of course, in the role of the egotistical physician a fine opportunity for his talents as an actor of marked character parts. His artistic achievement in the part was admirable. . . . "The Master" is a play to provoke discussion.

POST: The most obvious defect in "The Master" is the lack of any element of sympathetic human interest. In many respects it is a play of superior literary and dramatic quality, with good characterisation, effective theatrical scenes, and some excellent dialogue, but in its general character, nevertheless, it is unattractive and improbable.

MAIL: It is a splendidly written play and Arnold Daly's performance makes a visit to the Fulton Theater imperative if you are really interested in the theater. No finer, no more splendidly sustained, no more intelligent nor technically finished performance than that of Arnold Daly as the fighting Nietzschean has been given in our theater this season.

**"HER SOLDIER BOY"**—SUN: The many collaborators of "Her Soldier Boy" did not work in vain, as the new musical play turned out to be one of the most delightful entertainments of the season. It is witty in its comic episodes and its music is melodious and charming in the variety of its styles. The slight story which is usually in a musical play either negligible or confusing was rather expert in its way.

TIMES: "Her Soldier Boy" is full of good things. Indeed, this new wartime piece which came gayly and victoriously to the Astor is so full of things to applaud and things to hum, and, above all, things to laugh at, that it proves to be one of the best musical plays to pass this way in the last five seasons.

HERALD: "Her Soldier Boy," musical comedy of distinction, proved to be a golden horn of plenty. This soldier boy will go merrily marching on, whistling as he goes, for a long time if first-night impressions are worth anything.

EVENING WORLD: "Her Soldier Boy" marched to success with so sure a tread as to make it the best operetta of the season.

POST: Beginning like a war melodrama with barrack-room minstrelsy, tender sentiment, and a blinding, deafening burst of shrapnel, "Her Soldier Boy" got bravely over what seemed an acute attack of tragedy and blossomed out into an uncommonly gay and débonnaire musical comedy, with touches of passionate Viennese-waltz loving-making and only a background of khaki and Red Cross. Clifton Crawford was the mainstay of merriment.

# PARIS SEASON IS IMPROVING

## Recent Productions Give an Almost Normal Tone to Conditions in French Capital

PARIS, FRANCE, Nov. 25.—Without giving us anything startlingly novel or great, recent premieres have been quite interesting and show a decided return to normal conditions. Indeed, were we to witness the new plays that Bataille, Bernstein, and others have been promising for so long, and which used to be the events of former seasons, we might fancy ourselves back in the peaceful days of yore. Nor would I be surprised if they decided to give us their new plays this year. The success of all the new productions and many revivals should induce them to do so.

Madame Réjane, who has ever shown herself one of the most fearless managers in Paris, opened her theater with a new play, "Mr. Nobody," by Robert de Simone, a young attache of the Italian Embassy. Although the play shows some amteurishness, it is better than most of the literary attempts that result from the idle moments of fashionable people. The plot oddly resembles that of "Mr. Lazarus," produced a few weeks ago in New York. Count de Vernier, having lost 650,000 francs at cards, has committed a forgery. Wishing to kill himself, he proposes that his friend, Dr. Péralte, a noted scientist, should inoculate him with a deadly disease to test his new serum.

As the serum proves effective, de Vernier leaves secretly for America and believing him dead, his wife presently marries Dr. Bresson, Dr. Péralte's assistant. Twelve years pass and Dr. Péralte appears unusually nervous and strange. He is finally obliged to tell Bresson the truth; de Vernier is not dead, he is coming back, and just then "Mr. Nobody" is announced. He begs Péralte to forgive him for breaking his promise. But he has become rich; he wishes to see his daughter, now a young girl, once more. Bresson generously agrees.

It is difficult to believe that Madame Bresson would not recognize her former husband, and one is reminded of O. Henry's curious story in which the young bride mistakes her husband for her old sweetheart, and vice versa. Mr. Nobody is installed in the Bresson household as an old friend of the doctor, and gives his own daughter, Marcelle, English lessons. She confides to him her aversion to her fiance, whom she is going to marry solely because her father swindled the family out of 650,000 francs. Mr. Nobody explains that the money has been returned. Then Marcelle admits that her real reason for not wishing to marry her fiance is that she has begun to love her professor, Mr. Nobody. He is appalled at this, and after a rapid explanation with the doctor, decides to disappear again forever.

I should add that the rather dangerous situations are handled with perfect tact. Armand Bour gives us one of his curious and weird impersonations as Dr. Péralte. M. Toulout is rather lacking in experiences and authority as Mr. Nobody. The principal honor goes to Cécile Guyon, who played the part of Marcelle with a delicacy and freshness that was altogether remarkable.

"Une Amie D'Amérique," by two young Belgians, MM. Hanswyck and de Wattyne, at the Théâtre Antoine, proved to be a rather commonplace melodrama. A young Belgian engineer, Larmières, starts a munition factory in America. A German, Bansdorf, tries to prevent him, but his plans are frustrated by a young American girl, Miss Bewrette. She gets the factory started, but on the evening that Lamières is going to celebrate the first shipment of munitions, his enemies plot to blow up the works. You can't beat an American girl, however. Really, it can't be done! When their intuition and imagination gives out their luck saves them. Thus, Miss Bewrette becomes suddenly thirsty and, in picking up an orange, discovers the infernal machine, obliges the villains to remain in the room awaiting their explosion until they betray themselves and are handed over to the police, leaving Larnières and Miss Bewrette in each others arms.

There are a few comedy scenes, but the play resembles a poorly contrived film drama. Miss Bewrette is hopelessly un-American and spends endless time in high sounding speeches that are meant to be patriotic and are merely tiresome. "The Man Who Stayed at Home" that Max Dearly has again revived, is a far better example of this style of melodrama. Madame Andrée Mégard is about as much like an American girl as the part she plays. Her work is very uncertain. She was a magnificent Anna Karenine and a deplorable Roxane. As Miss Bewrette, she is pleasing, provided you know nothing about American girls. Henry Roussel is a charming young lover, but he gets no chance in this play. M. Casalis and M. Vallée are amusing comedians, and M. Glides and Mlle. Jeanne Fusier are dependable.

At the Théâtre des Arts, Madame Berthe Brady is appearing in "The Second Mrs. Tanqueray." Her performance is admirable.

TOR DE AROZARENA.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## ACTORS' CHURCH ALLIANCE

On Sunday, December 17, the New York Chapter of the Alliance will hold its monthly service at the cathedral of St. John the Divine, Amsterdam avenue and 113th street at 4 o'clock. Frederick Warde and Francis Wilson have been invited to read the Lessons. The sermon will be preached by the Rev. Walter E. Bentley, national secretary, and his subject will be "How the Church and the Theater Became Friends." All members of the profession and their friends are cordially invited and reserved seats will be provided.

Last Sunday evening Mr. Bentley preached at Christ Church, New Haven, Conn., Rev. Father Baker, rector, before the Hyperion Stock company and a congregation that packed the church to the doors. Mr. Bentley preached on "Why I Left the Stage for the Pulpit," and Charles C. Carver, leading man of the Hyperion Theater read the Lessons. The rector, Rev. Dr. Baker, gave an address of welcome.

## MARRIED

ROSE POCILLA, playing at Poli's Theater, Washington, and Louis W. Perry, a soldier stationed at Fort Myer, Va., were married in that city, Dec. 1.

## DIED

HANS RICHTER, one of the world's most famous conductors, is reported dead. Until the time he retired, owing to failing health, in March, 1911, he was considered the foremost Wagnerian director in Europe for forty years. At one time in his long career he was appointed court opera conductor at Berlin by the grandfather of the present Emperor of Germany, and the year following this appointment he directed the first Wagner Festival in Bayreuth, at which the Nebelung tetralogy was produced. Richter was born at Raab, Hungary, in 1843, and received a good musical education while a youth. In 1866 he was employed by Wagner and made for him the first copy of "Die Meistersinger," and two years later he became conductor of the Royal Opera company at Munich. For many years he was in charge of the German operas produced at Covent Garden, London. He was asked by Oscar Hammerstein to conduct German opera at the Manhattan Opera House, New York, but was unable to accept the offer because of his ill health.

HORTENSE B. COWLES, mother of Eugene Cowles, opera singer and composer, died at her home, Derby Line, Vt., Dec. 6. Eugene Cowles is best known through his many years as a member of the Bostonians and his composing of the songs, "Forgotten" and "Crossing the Bar."

IVY ASHTON ROOT, a playwright who formerly lived in New York, died in Pasadena, Cal., Dec. 7, of tuberculosis. Her first play, "The Great Love," which was founded on episodes in the life of Mozart, was produced in 1906 at the Madison Square Theater. Two years later Mary Mannering appeared in another of Mrs. Root's plays, "A House of Cards." In 1912 Mrs. Root wrote "Live Wires," a one-act comedy, for Minnie Dupree, and it was produced on the vaudeville stage at the Fifth Avenue Theater.

WILLIAM WITHERS, who was the leader of the orchestra at Ford's Theater, Washington, D. C., the night President Lincoln was shot, died of paralysis Dec. 5, at the Fordham Home for Incurables. He was one of the men who pursued Booth from the theater directly after the President was shot.

FANNIE D. LORTON, mother of Barney A. and Bee Lorton, all of Morrisonville, Ill., died Dec. 1. The many professional friends of Mr. and Mrs. B. A. Lorton will appreciate, knowing the cause of their absence from the road, which was on account of the past illness of their mother. Burial was in the Morrisonville cemetery, Dec. 4.

ANNETTE MARIAN RING CRESSY, aged seventy-six years, a writer and the mother of Will Cressy, actor and playwright, died at her home in Concord, N. H., Dec. 6.

MRS. SARAH A. BRENNAN, who lived at the Actors' Fund Home, West New Brighton, S. I., died at the Staten Island Hospital on Friday from pneumonia. Mrs. Brennan was born in Wales in 1839. She married Richard Brennan, an English concert hall singer, when sixteen years old, and came to this country. Mr. Brennan died about twenty years ago and Mrs. Brennan entered the Actors' Fund Home on June 3, 1907.

JOHN AUSTIN.—Killed in action in France, Nov. 10, 1916. Austin C. Kyle, age 22, gunner 22d Canadian Howitzer Battery, C. F. A., only son of George W. and Margaret C. Kyle, 41 Convent Avenue, New York.

FRANK BIGELOW, actor, who had appeared in vaudeville with his brother, Fred, as the Bigelow Twins, died suddenly of heart disease Dec. 10, while at the home of a friend in West Thirty-eighth Street. Mr. Bigelow, who was a comedian, left the stage a year ago to act for motion pictures. He was a Canadian and was forty-five years old. The body was sent to Hamilton, Ont., for burial.

## EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. **No questions answered by mail or telephone.**]

M. S., Fall River, Mass.—Evelyn Watson is in "My Mother's Rosary."

E. B. B., New York.—Cecil Spooner's stock company is now playing at Lawrence, Mass.

MOVIE STAR, Layland, W. Va.—Pearl White has been working at the Pathe studio, Ithaca, N. Y.

C. W.—Fred C. House is with the stock company at Yonkers, N. Y. (2) Edwin Abbey is in stock in Brooklyn. (3) Our last record of Louis Kimball was with a company touring Australia.

S. K., Philadelphia.—A picture of Clifton Crauford will appear in THE MIRROR very soon. (2) Margaret Romaine is no longer a member of "Her Soldier Boy" company, nor has she joined the cast of any other production.

E. W. G., Trenton, N. J.—In last week's list of playlets presented by Holbrook Blinn at the Princess Theater we neglected to mention "Phippa," "The Cat and the Cherub," "The Forest of Happy Dreams," "Little Face," and "The Goal."

CONSTANT READER.—(1) Maude Adams will open in Baltimore in "A Kiss for Cinderella" the week of Dec. 18-23, and will probably be seen in New York on Christmas Day. (2) It was recently announced that Ethel Barrymore would not appear on the legitimate stage again, but would devote her time to motion pictures with the Metro Co.

INTERESTED READER.—The first performance of "The Spy" at the Empire Theater, New York, was given on Jan. 13, 1913, with the following cast: Cyril Keightley, Julian L'Estrange, Edgar Norton, Charles B. Welles, Ernest Stallard, Douglas Gerrard, Charles K. Gerrard, Isidore Marcil, James Furey, E. J. Brady, Thomas Turnour, C. E. Harris, John Wills, Robert Brott, Edith Wynne Matthison, Essex Dane, Vera Finley, and Jane May.

H. P. S., New York.—Forrest Winant has appeared in the following list of plays: "The Country Boy," "Miss Patsy," "The Only Law," "The Wedding Day," "Honest Jim Blunt," "The Gypsy," "Are You a Crook?" "The Family Cupboard," "The Song of Songs," "The Bargain," "Mrs. Boltay's Daughter," "Kick In" and "Turn to the Right," in which he is at present. (2) The name of the play in which Conway Tearle will next appear has not been announced, but will probably be given soon. At present he is in motion pictures with Clara Kimball Young. (3) Evelyn Nesbit did not retire from the stage after her marriage to Jack Clifford, but played in vaudeville with him until recently.

# NEWS OF STOCK PLAYS AND PLAYERS

CONSTANCE ROBINSON,

Ingenue of the St. Paul Stock Company. She is a favorite in the city and has a record of being the youngest ingenue on the American stage

## "THE MISLEADING LADY"

NEW BEDFORD, MASS. (*Special*).—"The Misleading Lady" was the offering of the All-Star Stock company week of Dec. 4-9, and the play drew a large attendance at every performance; it also marked the first appearance of the company's new director, Arthur Ritchie, who replaced Edward Denison, who closed to accept a better offer in another city. Mr. Ritchie comes well recommended, and is a gentleman of much experience in the stock field, both as an actor and stage director, having been with some of the best stocks in the country; his first production was a success, and if he maintains his present offering, theatergoers are assured of some treats to come. The performance was a well balanced one. Enid May Jackson was charming as Helen Steele; she was especially good in the cabin scene; Alfred Swenson, as Jack Craigess, has one of the best roles of the season, and gave a very fine performance; Bob McClung, as Bonney, was at his best in the part; Arthur LaRue, one of the most popular members of the company, made the character of Weatherbee seem real; Harvey Hayes gave his usual finished performance; Mr. Hayes can always be depended upon for good work; Dorothy Beardsley, Carrie Lowe, Beulah Munroe, Jack Murphy, and Fred Sutton completed the strong cast. Tom Whyte made his first appearance with the company in the part of Cannell, the production was without doubt one of the best of the season, and the company showed a marked improvement over anything they have done. The stage settings were beautiful, especially the second and third acts. "Under Cover," Dec. 11-16.

Carrie Lowe, of the All-Star company, has been well entertained by the members of the Eastern Star lodge; Enid May Jackson receives so much mail from her New Bedford admirers that she will be obliged to hire a private secretary to answer all of them. W. F. GEE.

## "MAN FROM HOME," ELSMERE

"The Man from Home" was presented by the Elsmere Theater Stock company week of Dec. 4. The ease and naturalness of Clay Clement's enunciation in the role made famous by William Hodge, was highly commendable. His Daniel Voorhees Pike was full of admirable composure and amiable goodness of soul. Mary Frey was a pretty Ethel Granger-Simpson. Her whole-heartedness was in evidence in all her adorning attributes. Harold Kennedy, Robert Le Sueur, Bert Young, Hazel Miller, Lorna Elliott, Frank Du Frane, George L. Kennedy, Jack McGrath, and Samuel Godfrey appeared to advantage. The third anniversary of the Elsmere Theater will be celebrated week of Dec. 11 with Blanche Ring's latest musical comedy, "Broadway and Buttermilk." "Sinners" was Director Meehan's bill for the Broadway Players at the Spooner Theater week of Dec. 4. The rumor that Cecil Spooner will again appear at the head of her own stock company in the Bronx is current.

IDA C. MALCOMSON.

## THE STOCKS OF SIOUX CITY

SIOUX CITY, IA. (*Special*).—Princess Theater, John Beigger, manager and owner: Week of Nov. 26, the Incomparable Princess Players put on "The Old Homestead" to the largest single week's business that the house ever had. The old play made the biggest hit of any play yet attempted here by the stock company. Irving Lancaster played Uncle Josh; Frank Shannon, Frank Hopkins; Ines Hagan, Mary Hopkins; Robert Brister, Happy Jack Hazard; Eugene Shakespeare, Rueben; Georgie Woodthorpe, Aunt Matilda; Nan Bernard, Mrs. Hopkins and Mrs. Murdock; Burke Clarke, Cy and the Judge; Gertrude Keith, the Judge's daughter; William Lyons, Henry Hopkins and Seth; Minnie Williams, Rickety Ann; Frank Murphy, Eb. Ganzy and the policeman; Leo Beigger, Francois and the postman; Eddie McHugh, Lew. Owing to the unusually long cast nearly all of the people had to double, which they did to the satisfaction of all. "Over Night," week of Dec. 3.

Grand, M. W. Jencks, manager: Week of Nov. 26, the Morgan Wallace Players presented "Potash and Perlmutter" to big business. The title-roles were played by Mr. Wallace as Perlmutter and Rollo Lloyd as Potash. This bill has done the biggest week's business of any that the company has attempted, and was very well liked. "The White Feather," week of Dec. 3.

Amy Dennis, who has been ingenue with the Morgan Wallace company since they came here about nine weeks ago, closes her engagement with that company Dec. 9.

MURPH.

## SAVOY REP., PASADENA

PASADENA, CAL. (*Special*).—The Savoy Stock company opened here, with Gilmor Brown as manager, director and leading man and as the company is now in its eleventh week to a gradual increase of business, it speaks well for Mr. Brown's capabilities in each position he holds. "The Man of the Hour," "Pierre of the Plains," "David Garrick," "Come Again, Smith" (by John Blackwood of Los Angeles), "The Lion and the Mouse," "Girls," and "The Witching Hour," week of Dec. 3, is the class of plays being produced.

A special matinee for the Drama League was given Nov. 16 with the following one-act plays. "A Game of Chess" (Guiseppe Giacosa), "The Pierrot of the Minute" (Ernest Dowson), "A Marriage Proposal" (Anton Tchekoff), and "The White Bird," by Miss Marjorie Driscoll, the dramatic critic for the Pasadena *Star-News*. This was the first presentation of "The White Bird" and proved to be an artistic gem. These special matinees are to be a monthly affair. The company includes the following players: Gilmor Brown, Virginia Lykins, Vail Hobart, Minnie Janicki, Lilian Buck, Marjorie Sinclair, J. M. Castleman, Orrin Knox, John Allard, Frank Staples, and Wendell Wilson.

## "REBECCA" AT PATERSON, N. J.

PATERSON, N. J. (*Special*).—The St. Claire Stock company at the Empire continues to enjoy deserved popularity, and their production of "Rebecca of Sunnybrook Farm" week ending Dec. 5 was the talk of the town. Never in the history of stock in Paterson has the writer heard so many favorable comments on a stock production. Alex C. Reid, the new director, who succeeded Percy H. Meldon the week before, is a native of this city and was accorded a hearty welcome on his first appearance. Floral offerings indicative of good luck was in evidence, and the Elks, of which he is a member, turned out in goodly numbers. The staging of the play was capital, and the acting of the entire company was excellent. Robert Glecker and Winifred St. Claire especially appeared to such advantage that their first appearance at each performance was little short of an ovation. "The Yellow Ticket" was the bill Dec. 4-9, and it also proved a popular offering. Business continues good. "Baby Mine," Dec. 11-16. JOHN C. BUSH.

## "THE WOMAN IN THE CASE," SEATTLE

SEATTLE (*Special*).—The attraction at the Orpheum was the Wilkes Players in an acceptable presentation of "The Woman in the Case," Nov. 26-Dec. 2, which was produced under the direction of William C. Walsh. The attendance averaged fair business. Phoebe Hunt as leading woman interpreted the part with her usual skill and cleverness, while Norman Hackett as leading man gave a faithful portrayal. Pearl Cook, Fanchon Everhart, Marguerite McNulty, George Rand, John Sheehan, and others rendered efficient support. Same company in "Under Cover," Dec. 3-9.

BENJAMIN F. MESSERVEY.

## THANKSGIVING FEED FOR PLAYERS

APPLETON, WIS. (*Special*).—The Winninger Players finished a week of capacity houses Nov. 30-Dec. 3. At nearly every performance the S. R. O. sign was in evidence. The entire company was invited out to a Thanksgiving dinner. The plays during the week were "Under Cover," "Maggie Pepper," "What Would You Do?" "At Cozy Corners," "Officer 666," "The Dawn of a Tomorrow," "The Detective" and "Pierre of the Plains." GUSTAVE KISS.

## THANKSGIVING PLAY BY SALEM STOCK

SALEM, MASS. (*Special*).—Thanksgiving week the Empire Players presented "The Dairy Farm" to fine business—the holiday house being sold out several days in advance. The play was a melodrama of much the usual type, although it served very well as a Thanksgiving play—one of the acts supposedly taking place on that day. During the second act the company interpolated several clever "stunts," including a Virginia reel and a song each by Miss Hill and Mr. Thompson, both of which brought down the house. The company played their roles in the usual satisfactory manner; Joseph Thayer being worthy of special mention because of his excellent characterization of Simon Krum, the miser. His make-up was a wonder.

"The Great John Ganton" was the play for the week beginning Dec. 4. It had little real plot and was interesting chiefly for the character study of John Ganton. Julian Noa was the John Ganton, and while his work was good, the part was not really suited to him. Miss Ruckert, as May Keating, made the most of her opportunities, and the rest of the company handled their parts in a capable manner, except that Edwin Weever, as Larry Delaney, was a trifle "stagey." Week of Dec. 11, "The Virginian." (MISS) DOROTHY BENNETT.

## BIG NIGHTS IN ST. LOUIS

ST. LOUIS, MO. (*Special*).—The Players, (Clifford W. Egelhoff, manager): "A Full House" was seen for the first time in St. Louise by The Players Stock organization week Dec. 4. The work of Esther Howard in the May Vokes role of Susie Sponge caused a world of favorable comment by extraordinarily clever work. She was the hit of the show in every way. This young woman captured St. Louis.

The old favorite, Mitchell Harris, and the new favorite, Olive Howard, are splendidly received in excellent roles, but all the "fat" lines fall to the little ingenue character woman and she temporarily eclipses the leads. The work of the rest of the company, especially that of Richard Thompson and Arthur Holman, is highly creditable. The house was sold out to the Y. M. H. A. on Monday evening and to the Railway Club on Tuesday. On the latter occasion the Mayor of St. Louis appeared in a cleverly devised prologue showing the St. Louis Union Station on a busy evening, and the president of the Missouri State University addressed the audience.

"Admirable Crichton" with Mitchell Harris in Gillette's famous title role, has a pretentious revival the current week. Two evenings were engaged by local organizations and a successful week is in prospect.

HAGERMAN, JR.

## "ROAD TO HAPPINESS," DES MOINES

DES MOINES, IA. (*Special*).—"The Road to Happiness," presented by the Princess Players, is a most pleasing drama. Robert Hyman, as Jim Whitman, was most convincing; Florence Rittenhouse, as Eva Hardcastle, was pleasing; William Forestelle, as Benjamin Hardcastle, Ethel Wright as Mrs. Hardcastle, Mrs. Morrison as Martha, Philip Sheffield as Walter, Virginia Mann as Viola Winthrop, Harry Hayden as William Akerman, Hammond Dalley as Louis Porter, Celia Cogswell as Mrs. Whitman, Arthur Young as Reverend Mr. Speakon, Jack Marvin as Phil Hunt, and William J. Mack as Judge Stevenson, complete the cast, and all give splendid performances. The settings for the play are splendid—the settings for the third act seemed to win the approval of the audience, the barn scene with the horse and chickens—but Princess patrons have learned to expect the most realistic stage settings, for Director Morrison will have nothing else and that is one of the things that has helped the Princess productions to be known as the best. KAHN.

## NEW STOCK AT PITTSBURGH

PITTSBURGH, PA. (Special).—The Empire Players has succeeded Marguerite Bryant at the Empire, under the management of Mr. McTighe, and presented "The Divorce Question," week Dec. 4. The entire cast did creditable work and good audiences were in evidence. Ralph Sprague continues in leading roles at the Empire, and the new leading woman is Helen Keyes, who was formerly playing in stock at Chicago. Irene St. Clair is another new face seen in the company, this new addition having come from the Philadelphia Stock company. These new members promise to become popular acquisitions. Others in the new company are Robert Milton, Mrs. Ed. McHugh, William J. Florence and Matt McHugh. "The New Minister," Dec. 11-16.

D. J. FACKINER.

## STOCK PLAYLET CO., DETROIT

DETROIT (*Special*).—Milton H. Goodhand has been engaged for the Columbia Players, Detroit, a high-class stock playlet organization presenting a new playlet each week at the Columbia Theater. The company includes Margot Monte and James J. Morrison, by whose direction the playlets are produced. The company is in its fifteenth week this season, and enjoyed a run of forty weeks last season.

## "A FULL HOUSE," BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—"A Full House," the well known farce from the pen of Fred Jackson was the attraction at the Lyric during the past week, Dec. 4-9. Deviating from the former five weeks' style of dramatic plays, this little light farce comedy proved delightful and entertaining. While we were given a chance to see the new Lyric Stock company in entirely different roles than those assumed heretofore, the members proved they were equal to the occasion in the bright, snappy farce. The big surprise was the handsome leading man, David Herblin, always so dignified, playing the part of Nicholas King, the stranger and thief. But he left nothing wanting in regards to toughness of manner, Bowery slang and other ingredients which combine to make a dyed-in-the-wool crook. His spontaneity and quick humor lent considerable moment to the play. New pep and vigor was also added to the cast this week through the new manager, Roland G. Edwards, introducing us to three new faces, viz., Ethel Daggett, Madonna Bartlett and Dorothy Kline. The work of Miss Daggett as Susie, the maid, was as fine a bit of acting as Bridgeport has seen in stock in many a day. Miss Bartlett, we note bearing the solemn name of Madonna, lived up to the other extreme implied in her name by depicting a brazen type of show girl. Her work was also splendid. Miss Kline's part, although rather limited, was up to par. Special mention should be made of the work of Frank Peck as an English servant and Wm. Evarts as Mooney, a policeman. Miss Ethel Waldron in the role of Ottily Howel, the bride, lived up to her previous splendid record of feminine leads. Others in the capable cast were the aunt, Rita Harlan; the sister, Frances Waldron; Ned Pembroke, Bernard Thornton; the bridegroom, Arthur Vinton; policemen, Walter Marshall, C. P. Edmonds, and Mrs. Fleming, Margaret Armstrong. This week's attraction is "Along Came Ruth."

Poli's, as usual, drew capacity houses week of Dec. 4-9. The headliner, "Uncle Lem's Dilemma," starring Henry Horton, with a capable cast, was an entertaining little bit of comedy. The picture, "Boots and Saddles," released by Moss Film company, showed us new and unfamiliar faces. The picture was fairly interesting. The last half of the week, however, ever balanced in good features and a splendid picture, June Caprice in "The Mischief Maker." The little screen star is a favorite here. Gertrude Van Dyce and Bros., Foster and Ferguson, Inglis and Reading were also on the bill. And Japs, always clever and highly entertaining, the Kanawaza troupe, proved delightful. Monday, Dec. 11, 12, 13, we receive the long heralded screen treat, Nazimova in "War Brides," secured by Manager Saunders for its premier run in this city at Poli's theater.

MARY SALES HANCORT.

## STOCK AND BURLESQUE, ST. JOSEPH

ST. JOSEPH, MO. (*Special*).—At the Tootle, the Dubinsky Brothers' Stock company had as their attraction Dec. 3-9 "The Lost Paradise." Ed Dubinsky had the role of the young foreman, and was especially convincing in the character. Eva Craig was very attractive as the daughter of the millionaire. Barney Dubinsky, Wallace Griggs, Sylvia Summers, and Lottie Salisbury were all deserving of notice. The setting was excellent. Business good.

The Lyceum had as its attraction, Dec. 3, 4, "The Sightseers," one of the best burlesque shows seen here this season. The entire cast, scenery, costumes, and music was much above the average, and scored heavily with good business. Will Kennedy, Jack Miller, and Harry Kelly were all comedians of unusual ability, and Flo Davis's dancing and Kathryn Dickey's singing deserve special mention, as does the song numbers by the Carnival Four. Kittie Forsythe and Lottie Blackford were decided hits in their special numbers.

JOHN A. DUNCAN, JR.

## "THE FORTUNE HUNTER" IN W. VA.

FAIRMONT, WEST VA. (*Special*).—The Hippodrome Players, headed by Patti McKinley and Walter King, opened here Nov. 27, with "The Fortune Hunter" and made a big hit, and there is little doubt but what the company will remain all season. During the first week the house was sold out four nights and on Thanksgiving Day many were turned away. The company includes Hazel Wylde, Pauline LeRoy, Patti McKinley, Ruth Wood, Walter King, Earl Suffrain, Renold Rosebraugh, Earl Miller, Boris Karloff, George Wiggins, Charles Montgomery, scenic artist, and Dave Hellman, manager. Mr. Hellman has contracted for "The Girl from Out Yonder," "The Chorus Lady," and "Polly Primrose" for early production.

## "MADAME X" IN BROOKLYN

"Madame X" was well presented by the Fifth Avenue Theater Stock company, Brooklyn, N. Y., to the admiration of their audiences. Irene Summerly was very charming in the title-role, while Stewart Wilson was very acceptable as Raymond Florrat. In fact, the whole cast rendered superb work and deserved all applause accorded it. MERKLINGER.

## WHO, WHERE, WHAT IN STOCK

The John L. Tempest Stock company at the P. O. S. of A. Opera House, Berwick, Pa., broke all records, week Nov. 27.

"Tess of the Storm Country" was produced week ending Dec. 9, at the Knickerbocker Theater, W. Philadelphia, Pa., under the management of Carl Miller. John Lorens and Anna Dougherty are the leads with this company.

"The Revolt" was produced week ending Dec. 9, at the Park Theater, Manchester, N. H., by the Wadsworth Players, under the management of Edward Ornstein. "He Fell in Love with His Wife," underlined.

"The Story of the Rosary," Walter Howard's love and war drama, was offered week ending Dec. 9, at the Orpheum, Reading, Pa., under the management of Wilmer and Vincent.

"The Blindness of Virtue," by Cosmo Hamilton, was the attraction week ending Dec. 9, at the Crawford Theater, Wichita, Kans., where the Arling Alcine Players are having a successful season.

"The Misleading Lady" was offered for the first four days, week ending Dec. 9, at the Gladmer Theater, Lansing, Mich., where the Kelly Brothers Stock company are operating.

"Are You a Mason?" was played week ending Dec. 16, at the Somerville Theater, Somerville, Mass., under the management of E. H. Gerstle.

James A. Bliss has a stock record which is greatly to his credit. Since 1895-6 he has had 56 engagements, Summer and Winter, and in that time he has played 573 parts in 21 years. And the Mirror learns that he is still going some strong. We have a list of the dates, plays, and places where Bliss played, but it looks too much like a telephone directory to print.

Business at the Warburton Theater, Yonkers, N. Y., is better since the election. The attraction this week is "The Wolf." The house is managed by Carroll J. Daly.

Maude Leone and company, in her snappy sketch, "Inside Stuff," was the principal attraction at Pantages, Salt Lake City, week of Nov. 15, drawing large and well pleased audiences. Her popularity in stock work has kept her always in the minds of the theatergoing public out West, and there is strong talk at present by a responsible clique of establishing her at Salt Lake City with a capable stock company.

The stock outlook in Fall River, Mass., is still good, several more managers have written in regard to an opening there. A good stock will do well if it is of the right kind, says THE MIRROR correspondent at Fall River, W. F. Gee.

The Oliver Stock company has just closed a satisfactory engagement at the Warrington Theater, Oak Park, and for the next few weeks will play La Salle, Manitowoc, Wis., and South Bend, Ind., returning to Illinois in the Spring.

The Southern Theater, of Columbus, O., has been leased by a New York manager whose name has not yet been divulged, and a first-class stock company will be installed there, opening Christmas Day. There have been many requests for Edward Mackey to be returned for leads and Alice Riker for ingenue. Both have played there in stock before and are very popular.

### "THE BLUE MOUSE" AT ELMIRA

ELMIRA, N. Y. (*Special*).—The Mozart Players offered a lively production of "The Blue Mouse" at the Mozart, Dec. 4-9, to capacity. Hazel Corinne was charming in the title-role, and did her best work of the season. Edward Everett Horton was thoroughly enjoyable as Augustus Rollett, and pleased greatly. Dan Malloy gave a good interpretation of Llewellyn and Caroline Morrison made a most capable Mrs. Llewellyn. R. Thomas Holden did well as Philip Searsdale and Lillian Stuart was a good Mrs. Rollett. Others seen to advantage were J. Harrison Taylor, Edward McMillan, Dave Callis, Bessie Sheldon, Girard Patterson, Edwin Hitchcock, Ray C. Owen, Charlotte Wade Daniels, and Paul Scott. The production was carefully staged by Lee Sterrett. "Broadway and Buttermilk," Dec. 11-16. J. MAXWELL BEERS.

### "SHORE ACRES" AT SPOKANE

SPOKANE, WASH. (*Special*).—The American Players presented "Shore Acres" the week commencing Nov. 27, and it was demonstrated that the old New England classic has still a strong appeal. Harry Leland did an especially sympathetic bit as Uncle Nat. Jack Fraser did well as Martin Beny. All the eccentric roles were in good hands. Worthy of note were the miserly Blake of Victor Caldwell, the deaf squire of Neil McKinnon and the lovable Ann Berry of May Roberts. Jane Urban was winsome and natural as the misunderstood Holen Berry. Ralph Cloninger, the young doctor, also misunderstood by the intolerant country folk, played the minor role in pleasing fashion. Alice Kennedy and Ben Erway did odd characters convincingly. "In the Bishop's Carriage" is underlined. ROBERT S. PHILLIPS.

### "PEG" AT UNION HILL, N. J.

Oliver Morosco's "Peg o' My Heart" was the attraction at the Lincoln Theater Nov. 27-Dec. 3. An excellent play presented by a capable company resulted in fairly good houses throughout the week. Kitty O'Connor headed the cast as Peg and gave a delightful performance. Others were Tempe Piggott, Charles Hanna, Carrington North, Joseph Allenton, W. Macauley, Herbert Evans, Frances Sanson, and Paget Hunter. The company is under the direction of Melville B. Raymond.

Harvey D. Orr's "The New Million Dollar Doll" was offered Dec. 4-10. It is a musical extravaganza that pleased playgoers here. E. A. GREWE, Jr.

### "STORY OF THE ROSARY"

HAVERHILL, MASS. (*Special*).—At the Academy of Music, the Academy Players presenting Walter Howard's "The Story of the Rosary," closed one of the most successful weeks of the season, Nov. 27-Dec. 2. Week Dec. 4-9, "Way Down East," with Lynne Overman, Alice Clements, Edith Spencer, Sumer Nichols, Joseph Crehan, Charles Chrymble, and all the old favorites. Mr. Overman, the new leading man is fast gaining friends. Joseph Crehan is a general favorite with marked abilities. Mr. Chrymble, one of the newer and younger members of the company, is doing excellent work. C. T. ISSERTELL.

## NEW YORK THEATERS


**Cohan & Harris** (Formerly Candler Theatre). Evgs., 8.20; Mats., Wed. and Sat., 2.20. Phone, Bryant 6344.
Cohan & Harris present
**Captain Kidd, Jr.**
A FARCICAL ADVENTURE By Rida Johnson Young.

**BELASCO** Theatre, West 44th St., Evgs. at 8.30. Mats. Thurs. and Sat. at 2.30.
David Belasco presents
**SEVEN CHANCES**
Thursday December 21 FRANCES STARR in "LITTLE LADY IN BLUE."

**GAIETY** Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.
WINCHELL SMITH and JOHN L. GOLDEN present the season's success
**TURN TO THE RIGHT**
By Messrs. Smith and Hazzard.

**LYCEUM** 45th St. near B'way., Evgs. 8.30, Matinees Thurs. and Sat., 2.30.
OLIVER MOROSCO presents the New Comedy
**MILE-A-MINUTE KENDALL**
By OWEN DAVIS With a Typical Morosco Cast

**REPUBLIC** Theatre, West 42d St. Evgs., 8.30. Mats., Wed. and Sat., 2.30.
Arthur Hopkins presents
**Good Gracious Annabelle**
A New Play by Clare Kummer.

**New Amsterdam** Theatre, West 42d Street.
Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.
Klaw & Erlanger's Unrivalled Musical Comedy Success
**Miss Springtime**
Music by Kalman. Book by Bolton.

**HUDSON** Theatre, West 44th St. Evenings, 8.30; Matinees Wednesday & Saturday.
**POLLYANNA**
The Play that Puts Joy into Living

**KNICKERBOCKER** Theatre, B'way & 38th St., Eve. 8.15. Matinees Wed. & Sat. 2.15
Klaw & Erlanger ..... Managers
DAVID BELASCO presents
**David Warfield**
IN HIS WORLD RENOWNED SUCCESS
**THE MUSIC MASTER**

**GEO. M. COHAN'S** Theatre, B'way, 43d Street. Tel. Bryant 309.
Evgs., 8.30. Matinees, Wed. and Sat., 2.30.
KLAW & ERLANGER - - Managers
Henry Miller presents
**Ruth Chatterton**
and company incl. BRUCE McRAE in
**Come Out of the Kitchen**
"Fragrant, diverting, appealing."—*World.*

**ELTINGE** Theatre, West 42nd St. Evenings at 8.30. Mats., Wed. and Sat., 2.30.
A. H. Woods presents
**CHEATING CHEATERS**
By Max Marcin.

**HIPPODROME**
MANAGEMENT CHARLES DILLINGHAM
Nights at 8.15 Mat. every day at 2.15
**"THE BIG SHOW"** Staged by R. H. BURNSIDE
With the Incomparable **PAVLOWA**
NEW ICE BALLET | MAMMOTH MINSTRELS | 100 NOVELTIES 1,000 PEOPLE
World's Biggest Show at Lowest Prices

**LONGACRE** Theatre, 48th St., W. of Bway. Evgs., 8.30; Mats. Wed., and Sat.
G. M. ANDERSON & L. LAWRENCE WEBER Present
**WILLIAM COLLIER**
IN THE GREATEST OF ALL FARCES
**NOTHING BUT THE TRUTH**

**CORT** West 48th St. Phone Bryant 46
Evenings at 8.20; Matinees, Wednesday and Saturday at 2.20.
*Season's One Substantial Success.*
Oliver Morosco's Great Laughing Success
**Up-Stairs and Down**
By Frederic and Fanny Hatton.

**FULTON** 46th St., & Broadway. Evenings 8.20; Saturday & Wednesday Matinees 2.20.
**Arnold DALY**
in "THE MASTER"
THE MASTER PLAY OF THE SEASON


Jacob Ebbing, who formerly had the Lyric at Annapolis, Md., has purchased the Palace from Norman Smith.

## NEW YORK THEATERS


**Playhouse** 48th, East of B'way. Phone 2628 Bryant. Evenings, 8.20. Matinees, Wednesday and Saturday, 2.20.
William A. Brady presents
**THE MAN WHO CAME BACK**
By Jules Eckert Goodman.
With a strong cast, including MARY NASH and others.

WILLIAM A. BRADY'S THEATRE, just East of B'way. Phone 178 Bryant. Evenings, 8.20.
**48th Street**
Matinees Thursday & Saturday, 2.20
**THE 13th CHAIR**
A Mystery Melodrama
By BAYARD VEILLER, Author of "Within the Law."

**Winter Garden** B'way & 50th Phone Circle 2330
Evgs. 8.00. Mats. Tues., Thurs. & Sat., 2
**Show of Wonders**

**Casino** Broadway and 39th Street. 'Phone 3846 Greeley. Evs. 8.15 Mats., Wed. and Sat., 2.15.
**ANNA HELD**
In a Musical Comedy in 3 Acts
FOLLOW ME and 50—Anna Held Beauties—50

**39th St.** Theatre, near Broadway. Phone 413 Bryant. Evenings, 8.15. Mats., Wed. and Sat., 2.15.
**EMMA DUNN**
in the Sunshine Comedy
**"OLD LADY 31"** by Rachel Crothers

**Shubert** 44th St., W. of B'way. Phone 8439 Bryant. Evgs., 8.15. Mats., Wed. and Sat., 2.15.
**So Long Letty**
With CHARLOTTE GREENWOOD and a Typical Morosco Cast and a Big Chorus.

**BOOTH** 45th, West of B'way. Phone 6100 Bryant. Evgs., 8.15. Mats., Wed. and Sat., 2.15.
William Faversham Presenting and Appearing in
SHAW'S **Getting Married** with
Henrietta Crosman Charles Sherry and Hilda Spong.

**ASTOR** THEA., 44th St. and Broadway. Phone 287 Bryant. Evgs., 8.20. Matinees, Wed. and Sat., 2.20.
CLIFTON CRAWFORD
In New Military Operetta
HER SOLDIER BOY
JOHN CHARLES THOMAS | ADELE ROWLAND

**Maxine Elliott's** Theatre, 39th nr. Broadway. Phone, 1746 Bryant. Evgs. 8:20; Mats. Wed. & Sat., 2.20.
LAST WEEK **WM. HODGE**
In His Greatest Success
**FIXING SISTER**

**44th St.** Thea., just West of B'way. Phone 7292 Bryant. Eve. 8.15. Mats., Wed. and Sat., 2.15.
LAST WEEK **LINA ABARBANELL**
In the Big Musical Success
**FLORA BELLA**

WINTHROP AMES' **LITTLE THEATRE** 44th, West of B'way.
Phone 6101 Bryant. Evenings at 8.45. Matinees, Wed. and Sat. at 2.30.
**Pierrot The Prodigal**
MUSIC THROUGHOUT

ALWAYS WORTH WHILE
**RIALTO**
B'WAY & 42ND ST.
THE TEMPLE OF THE MOTION PICTURE
Direction of S. L. Rothafel.
Continuous from Noon Daily.
Mat., 15-25c. Eve., 25-50c.
"THE WITCHING HOUR"
CHARLES CHAPLIN in "THE RINK"
Jennie Dufau, Vincent Ballester, Soloists, Topics Digest, Comedy and Incomparable Rialto Orchestra.

# REPORTS FROM MIRROR CORRESPONDENTS

## PRECEDENTS BROKEN IN 1916

### Election Didn't Hurt Traveling Companies, Nor Did Turkey Week Interfere—A Long Winter Season in Sight

CHICAGO, ILL., Dec. 4 (*Special*).—The one-night stand business generally falls off a week or two days after Thanksgiving, and does not pick up again until after Christmas. The week preceding Christmas is generally a very poor one for traveling attractions for the reason that people are devoting their time to Christmas shopping rather than to the theater. The one-night stand attractions are by no means so numerous this season as they were a few years ago and there is the least change noticeable in conditions. Business did not fall off so much as usual this season following the Thanksgiving holiday, and there are not so many shows laying off the week before Christmas as has been the custom in the past. Somehow the one-night stand managers feel that the newly awakened interest in that class of attractions is along lines not governed by rules previously in force. Business was never good in the one-night stands on election year until 1916. Business has never held up so well following Thanksgiving as in 1916; business has never been so good in the cities of from 20,000 up to 50,000 for shows of average cost as in 1916. In addition to this, there has been a change in seasons which is most important to producers of one-night stand attractions. To date there has been no cold weather in Chicago, which is unusual, and the tendency for the weather to remain cool during May, June, and July makes it possible to lengthen the season.

Hodges and Tynes are presenting "Pretty Baby" on the International circuit. The show opened the week at the Park in Indianapolis, Ind. Herbert, of the producing firms of Rowland and Clifford and Rowland and Howard, journeyed to Kankakee, Ill., to see the show as a representative of George Nicolai, and he reported it was very pleasing with a singing chorus deserving of high praise. Hodges and Tynes have been identified with musical stock for some years and have played a few tabloid dates for the Western Vaudeville Managers' Association. Ned Alvord was formerly associated with the company. He closed just before the show made a four-day stand at Vincennes, Ind. Alvord signed contracts for the date at 75 per cent. and later told the local manager to have Jimmy Hodges confirm the date. The manager phoned that the terms were 75 per cent. and 65 per cent. for Thanksgiving. Hodges confirmed this understanding that Alvord arranged the deal that way. Alvord came back to the town and denied the deal for an extra 10 per cent. On the last performance the show refused to give all the bill, the management explaining that the house manager had been unfair to the company, and making a demand for the 10 per cent. of the holiday receipts. The ticket taker arose in the audience and stated that the 65 per cent. deal had been arranged with the agent. Ned Alvord jumped up and denied the statement. It led to Alvord being arrested on a charge of inciting a riot, but he was later freed. The show did not get the money it made a fight for and laid itself open to an attachment for damages on the part of the local manager, E. L. Wilkerson.

"Which One Shall I Marry?" (International show) plays a week of one-night stands, starting Dec. 18 between Birmingham, Ala., and Richmond, Va., arranged by Klaw and Erlanger. The show is doing a big business South. A one-night stand company opens Dec. 25 at Kenosha, Wis. Ed. W. Rowland and Lorin J. Howard have a great success in this show, and recently put out additional paper which gives the attraction a splendid line of billing.

"The Millionaire's Son and the Shop Girl" (one-night stand) laid off this week and next. "In Old Kentucky" lays off next week.

Lorin J. Howard returned Sunday after a month in New York in connection with the affairs of Rowland and Howard.

W. B. Morris is opening a one-night company in "Whose Baby Are You?" this week, and plays some tabloid dates next week, instead of laying off as is the custom.

Leonard and Haley returned to Chicago recently after a Western tour and offered a new act at the Crown and Victoria last week, which won them high praise from vaudeville authorities.

Fred LeComte, of LeComte and Flesher, who has been in the North Chicago Hospital with an attack of appendicities, is expected to be able to be out in a day or so.

Jack Storm and Jack Marston, well known in the legitimate, are producing some vaudeville acts for the Western Vaudeville Managers' Association.

The "Peg o' My Heart" company which is now in Canada under the direction of the United Producing Company, held a Thanksgiving celebration at Fernie, B. C., a couple of days late, but it was a very enjoyable time just the same. That company played a town day and date with "The Girl He Couldn't Buy," and the two companies had quite a gabfest, for touring companies do not often encounter one another in that country.

When Gazzolo, Gattis and Clifford secured the rights to "The Katzenjammer Kids," Gus Hill, pleased because he was refused the rights, got busy and obtained the rights to "Hans and Fritz," and it is announced that he will launch an attraction with that title through spite.

Sir Herbert Tree appeared at a benefit Sunday night at the Playhouse for the distressed French players, and at the Illinois one afternoon this week for the benefit for the Red Cross. On Sunday he appeared as Svengali in "Trilby," and later offered that character, Richard II, and Falstaff of "Henry IV."

L. Andrew Castle and Harry Scott are back in Chicago after the closing of "When the City Sleeps." The others of the company remained in the East.

The Armory Opera House at Reedsburg, Wis., has been closed to all sorts of amusements by the authorities. The officials claim the building is unsafe and won't permit even a dance. This leaves Reedsburg with only a small picture house, which occasionally runs independent vaudeville.

Clare Williams closed with the Gardiner Stock Company and has gone to her home in New Jersey to visit her mother and daughter.

Meet Schaffer, of the Feist Music Company, recently visited his brother, Bud Schaffer, of "Ikey and Abey."

Plays of the week:

Olympic: "Her Market Value" ends its engagement this week; when this is written its successor has not been announced.

Illinois: Sir Herbert Tree is playing an engagement which is awakening much interest.

Cort: "Fair and Warmer" runs merrily on.

Powers: "The Boomerang" is still playing to capacity business.

Playhouse: The Washington Players open Dec. 18.

Princess: "Go to It" is a pleasing entertainment, but it is feared that it lacks the qualities of a big hit.

Chicago: Cecil Lean in "The Blue Paradise" is still doing a good business.

Cohan's Grand: "The House of Glass" is doing well, but must make way for "Hit-the-Trail Holliday" on Dec. 17. "Turn to the Right" comes Jan. 14.

Garrick: T. Roy Barnes in "Katinka" continues to attract good business. Al Jolson in "Robinson Crusoe, Jr." occupies that house, starting Dec. 24.

Blackstone: "Shirley Kaye" ends its engagement this week and E. H. Sothern opens next Monday in "If I Were King," playing a three weeks' engagement for the benefit of the Red Cross.

A benefit was held at the Auditorium Hotel Dec. 15 for the benefit of the Balkenstein Settlement House; the proceeds will be used for Christmas baskets of coal and relief in poorer districts of Chicago. Mrs. Samuel I. Levin, wife of the general manager of the Jones, Linick and Schaefer enterprises, secured donations of dolls from prominent stage stars, business men, and city officials. "The Princess Beloved" in "Intolerance" and Nazimova in "War Brides" have been reproduced in doll form and are now on exhibition in the window of a State Street store. Aaron J. Jones, Nathan Ascher, and W. W. Kimball donated wonderful dolls.

Geraldine Farrar saw the motion picture production of "Joan of Arc" here last week, the film in which she worked much of last summer. Cecil DeMille stopped here en route from California to New York to show Miss Farrar the picture. The first public exhibition of the film takes place in New York at Christmas time.

Dr. Roy Herndon Cox staged a hospital scene in "The Truant Soul," which Essanay will release shortly.

When "The Birth of a Nation" left the Colonial it went into Illinois towns and the gross receipts for two nights at DeKalb, Ill., are said to have been $3,200.

When the new Jackson Park Theater in Chicago opened recently it played to 7,000 people on the first day, and has a seating capacity of but 1,500.

Ascher Brothers' Lane Court Theater, a new house on the North Side of Chicago which opened recently, starts off with good business.

George H. Bubb, who has "Ikey and Abey" in the one-night stands, writes that November business was extremely gratifying; that it was a month of practically capacity. The show made Sutherland, Iowa, on Thanksgiving day and broke all house records.

Thurston did between $4,500 and $5,000 at the Imperial in Chicago week *before* last, and drew $3,841 the week previous at the Orpheum at Milwaukee, Wis.

The American Hospital moves to its new building on the North Side of Chicago this week, a fact which is interesting to the profession inasmuch as the American Theatrical Hospital is a part of this institution.

Helen Keyes has joined the Empire Stock at Pittsburgh, Pa.

Billy Evans recently closed with the Lord and Vernon company at Clarksburg, W. Va.

Maurice Dubinsky, of the Dubinsky Brothers Stock, was a Chicago visitor last week and reported that the Dubinsky show is doing nicely at St. Joseph, Mo.

J. B. Barrett is once more in active charge of the stock at the Shubert in Columbus, Ohio, after an illness.

The Manhattan Players, the Olly Lorsdon Stock opened Nov. 27 at the Fulton Theater at Lancaster, Pa., and Lucille LaValliere, the clever Western character actress, made a big hit. The Lancaster *Intelligencer* pronounced her "one of the most delightful character women" to appear in that city "in many years." The cast is: James Brennan, Earl D. Dwire, Walter Von Boekman, Verna Bisbing, Henrietta Goodwyn, Josephine Genario, Milton Boyle, Jack Mathews, Betty Farrington, Lucille LaValliere, David Chase, and Homer Barton.

Art Walton opened in Brownsville, Tex., this week with the Lindsay Stock, which is to have an indefinite run.

Mr. and Mrs. Tom Brown motored to their home at Marshfield, Wis., after the closing of the National Stock company at Valdere, Wis.

Ed. Williams was in Chicago last week en route from Omaha, Neb., to Elkhart, Ind., where he opens a stock Dec. 17. The company at Omaha closed for a time to permit remodeling of the Krug Theater, but expects to reopen shortly.

E. E. MEREDITH.

## PORTLAND, ME.

PORTLAND, ME. (*Special*).—Keith's, Dec. 4-9, Old Homestead Double Quartette, Nate Cole, Emilt Russell, and Frank Davis in "Waiters Wanted," Kerr and Berks, Talking Fiddlers, Young and Brown, Clara Howard, Musical Comedy Girl, Alberte Rouse, Teschow's Cats, Pathe News, California Boys' Band, current week.

New Portland, 4-9, Ten Empire Girls, Harvey and DeVora Trio, Bobby Mack, comedian, McGrath and Yoeman, Mel Eastman, monologue artist, motion pictures, Empire, 4-9, S.R.O. business in the following pictures: "The Light That Failed," with Robert Edeson; Norma Talmadge in "Fifty-Fifty," "The Honorable Alley," and "The Scarlet Runner," Elm, 4-9, capacity business in pictures—Mary Nash in "Arms and the Woman," "The Stain in the Blood," "The Place Beyond the Winds," Jefferson, 4-9, Neil O'Brien's Minstrels.

Where are the usual road shows? Portland would appreciate a call from some of them.

AGNES ARMSTRONG.

## BALTIMORE

BALTIMORE, MD. (*Special*).—That distinguished actor, George Arliss, is to be congratulated, first, for the revival which he has wisely made of J. M. Barrie's delightful little play, "The Professor's Love Story," and secondly, for his unusually brilliant performance of Professor Goodwillie. Quite a fashionable audience witnessed the opening at the Academy on Monday night when Mr. Arliss was received with all that cordiality and keen appreciation which has been meted out to him since the days when he first came to us as a member of Mrs. Fiske's Manhattan company. In direct contrast to "Disraeli" and "Paganini," Mr. Arliss reveals new phases of his versatility as Barrie's lovable Professor. It is a performance fraught with lights and shades and gives further assurance that Arliss is an artist of the very first rank, an actor of keen intelligence, exceptional histrionic powers and compelling personality. The company provided for the revival is all that could possibly be desired, including, as it does, such players as Grant Stewart, Arthur Eldred, Edgar Kent, Margery Maude, Molly Pearson, and last but not least, Mrs. Arliss. Maude Adams week Dec. 18.

Baltimore dearly loves its Winter Garden Revues, and is just as assiduously addicted to them as New York, which was proven by the temper and size of the audience which filled Ford's for the first performance of "The Passing Show of 1916." Ed. Wynn is dangerously near a "whole evening's entertainment all by himself" and he easily carries off first credits, although that clever comedian, Fred Walton, presses him close several times. Stella Hoban also contributes a goodly share of the entertainment's success. The Olympian Ballet is unusually good even for the Winter Garden. "A Woman of To-Day" week Dec. 15.

W. L. Ballauf, resident manager of the Palace, died very suddenly on Dec. 1 at his home in this city. He was very popular and greatly beloved by his associates, always anxious to help those less fortunate than himself, and never refusing aid to those who solicited his help. His funeral was attended by hundreds of professional people well known in the burlesque world, including several of the members of the Merry Rounders company, which was playing at the Palace at the time of his death.

Baltimore has the unique distinction of being selected as the first American city to get a glimpse of J. M. Barrie's new work, "A Kiss for Cinderella." Harry Henkel has definitely announced that Maude Adams will appear for the first time in this country at the Academy on Dec. 18 in this play, just prior to its New York engagement which opens on Christmas night. To make things still more interesting, Charles E. Ford also announces another premiere on the same night at his house, when the Selwyn company will produce James Forbes's latest play "A Woman of To-Day," featuring Janet Beecher. From present indications it looks as though we are in for an interesting week instead of the usual pre-Christmas slump. The Christmas and New Year's week bills at Ford's and the Academy are "Turn to the Right" and "Experience," "Daddy Long Legs," and Raymond Hitchcock in "Betty."

The management of the Maryland still persists in adhering to its foolhardy policy of endeavoring to force second-rate vaudeville upon Baltimoreans in a house supposed to offer "Keith's best." Perish the thought. We hope no good Baltimorean thinks it is the best Keith can provide. The Maryland is not a Keith house in the literal sense of the word, but is controlled by a local company, which selects the acts it desires. As a result we generally get one good headline act, sometimes a worthy feature, more often unworthy and the remainder of the bill is filled with second-rate people.

We had two symphony concerts last week, the first on Wednesday night, when the New York Symphony Orchestra under Damrosch gave the first of its three local concerts. Thanks to Mr. Damrosch we heard that much discussed work, "In a Nutshell," by Percy Grainger. It is by all odds one of the most original, colorful and highly sensational orchestral suites it has been our good fortune to hear in a long while. The audience received it with every indication of emphatic approval. Harold Bauer was the soloist and was heard with the orchestra in Cesar Franck's splendid numbers, "Les Djinns" and "Symphonic Variations," both of which were given interesting readings. On Friday night our own Symphony Orchestra under the direction of Gustave Strube appeared for the third time this season. The symphony was the glorious and ever refreshing "Pathetique" Tschaikowsky, a work which never fails to arouse the audience to the highest enthusiasm. Maude Powell, splendid artist that she is, played to an enormous crowd at the Seventh Peabody Recital Dec. 8. The present week brings the Philadelphia Orchestra to town on Wednesday night and Paderewski Dec. 15. Our musical events crowd upon each other in quick succession.

"Arms and the Girl" struck us as one of the few really worthy productions made by any manager this season.

The statement that Mr. Cohan has decided not to write a revue this season proves conclusively that the present production has not met with the success which it deserved on the "road," due to the fact that most playgoers were unfamiliar with many of the pieces which were travestied.

I. B. KAHN.

## FT. DODGE, IA.

FT. DODGE, IA. (*Special*).—Magic: Manager James Martin had as his offering Dec. 2, 3, 4, "A Pair of Queens," capacity house, company good. Manager Leggo of the Majestic, had for his Sunday offering Theo. Roberts and Anita King in "Anton the Terrible." Alice Brady, Dec. 5-6, in "Bought and Paid For." Jane Grey in "The Flowers of Faith" at the Lyric. No less than 8,000 people visited these play houses on Sunday, Dec. 3.

Thieves broke into the Princess box office and escaped with about $50 in cash and $9 in postage stamps. Manager Nugent earlier in the evening had placed a large amount in a bank, and the money stolen was left there for the purpose of making change.

James Fraser, formerly of Ft. Dodge, who started his stage career as a soloist at the "Airdome" here three years ago, is proving the popular personage in the musical tabloid entitled "The Naughty Princess" showing here Dec. 5-6. Betty Caldwell as the Princess and Mildred Lyle as the wife deserve especial mention.

LILLIAN M. RANKIN.

## CINCINNATI

CINCINNATI (*Special*).—What promised to be one of the most auspicious seasons of grand opera ever given in Cincinnati was opened Thanksgiving Day by the Inter-State Opera Company under the management of Mark Byron, Jr., two performances being given in historic old Music Hall. The matinee offered Bizet's beautiful little opera "The Pearl Fishers," in which Yvonne de Treville scored an immense hit. In the evening a remarkable performance of "Tristan and Isolde," was given with Margarete Matzenauer as Isolde. The attendance was extremely small and the season which was to have lasted five weeks was immediately cancelled, much to the regret of local opera patrons.

One of the best dramatic offerings of the season holds the boards at the Lyric Theater, week Dec. 3-9, "The Masquerader," with Guy Bates Post in the stellar role. The Sunday night audience was both large and enthusiastic, the work of the company being of such a high order as to attract more than favorable comment. The play itself, while a good entertainment of solid dramatic value, gets by largely because of the excellence of the cast which includes such sterling players besides Mr. Post as Miss Thais Lawton, Louis Calvert, Jan Robertson, Miss Georgia Mai Pursman and Miss Ruby Gordon. Manager Heuck reports good business despite the approach of the holiday season.

Rose Stahl is with us again, opening at the Grand, Monday, Dec. 4, for a week's engagement in "Our Mrs. McChesney." Perhaps Cincinnatians are too critical, or it may be that they are hard to please, but the fact remains that the latest Hobart drama fails to make us sit up in our seats because of anything strikingly original in situation or dialogue. It was the consensus of opinion that Miss Stahl is provided with a role which suits her admirably, but that she has not yet found a worthy successor to the "Chorus Lady." The supporting company is quite acceptable, and business is quite satisfactory for the season of the year.

If anything were needed to prove that musical comedy in tabloid form is a desirable kind of entertainment the production of "The Four Husbands," at Keith's Theater, week Dec. 3-9, seems to be the answer. This very attractive, not to say elaborate act, is scoring an immense hit with Keith audiences and Manager Ned Hastings says the box office never presented a more favorable record for a December week. The annual theater party of the Cincinnati Rotary Club was held at Keith's, Tuesday evening, and after the regular performance a dance was held on the stage, and luncheon served in the foyer.

Alma Gluck and Paul Reimers appeared Tuesday evening at Music Hall in an attractive recital program, constituting the third event of the Artist Series.

Alice Brady herself appeared at the Alhambra Theater, Monday, Dec. 4, in connection with the presentation of the photoplay "Bought and Paid For," in which she is featured. The theater was packed day and night and the youthful star was welcomed with open arms by enthusiastic movie fans.

WM. SMITH GOLDENSURG.

*Homer and Bishop.*

### CHARLES E. FORD.

Charles E. Ford is the eldest son of the late John T. Ford, who was the pioneer theatrical manager in Baltimore, and he has grown up in the business. He has followed closely in the footsteps of his illustrious father, adhering to his same noble purposes in the cause of Art and the Drama. The name of "Ford" in Baltimore is synonymous with things theatrical, as the family has been intimately associated with the stage for three generations. Outside of New York, there is perhaps no manager in the country who is so well known to the profession as Charlie Ford, there being few managers and players who are not numbered among his acquaintances. Mr. Ford is a striking example of the true "Southerner," a gentleman among gentlemen, embodying traits and characteristics which win and keep for him sincere friends. Considerate and thoughtful, dignified and courteous in bearing and manner of speech in all business relations, whether it be with manager or employe; kind and even tempered under circumstances which would tax most men's patience, he has gained for himself an enviable reputation among all those who have come in contact with him. He possesses that rare asset which makes a man a good mixer and his great popularity with all classes of playgoers is attributable not only to this, but to his marked integrity in dealing with his patrons and employes. What Wallack's and Daly's were to New York, so in a certain sense is Ford's to Baltimore; it is in the literal sense a family house, owned and controlled by the Fords. Charles E. Ford is a member of all the leading clubs of Baltimore, and is one of her most representative citizens.

I. B. KAHN.

# NOT UP TO THE COPLEY IDEA

## "A Country Mouse," After Rehearsals, Withdrawn in Favor of "Admirable Crichton"—Craig After New York Garrick

BOSTON (*Special*).—Changes at the theaters last night, Dec. 11, brought Otis Skinner to the Colonial in Booth Tarkington's comedy, "Mister Antonio," and James T. Powers to the Plymouth in "Somebody's Luggage." Both were well received and their engagements will undoubtedly prove successful. At the Castle Square, Gracie Emmett in "Mrs. Murphy's Second Husband" succeeded "Pez o' My Heart" which for a fortnight had been crowding the house to the doors. The Castle Square patrons, however were so anxious to see the play again that next week it will return for another fortnight. The Henry Jewett Players began last evening a week's revival of "The Admirable Crichton." "Arms and the Man" was so well received that the management was obliged to give it for an extra week. It was intended to devote this week to Arthur Law's play entitled "A Country Mouse," but after the piece was put in rehearsal the program was changed and the following card was issued:

"At the first rehearsal of 'A Country Mouse' before Mr. Henry Jewett Monday morning, it was obvious that certain situations in the play (which was to have been offered next week) were such as to render its production contrary to the policy and ideals of the Copley Theater management. It was therefore immediately withdrawn from rehearsal. Commencing Monday, Dec. 11, Sir J. M. Barrie's laughable fantasy, 'The Admirable Crichton,' will be the attraction."

"Hip Hip Hooray" has had its run extended and will not close until next Saturday night. Charlotte, with her skating act on real ice, has proved the most interesting feature of the show.

At the other theaters: Majestic, Taylor Holmes in "His Majesty, Bunker Bean"; Wilbur, "The Cinderella Man"; Hollis, "Take Your Medicine"; Park, Leo Ditrichstein in "The Great Lover"; Tremont, Raymond Hitchcock in "Betty."

John Craig is in New York looking after his new venture, the Garrick Theater, which he hopes to open by New Year's.

Again Arthur Hammerstein has made a hit with one of his productions. Boston has seen "The Firefly," "High Jinks," and "Katinka," and liked them all. Last Thursday night Hammerstein brought out his latest musical comedy, "You're in Love"—by the librettists and composer who have served him so well in the past, Otto Hauerbach, Edward Clark and Rudolph Friml. The Shubert was closed for three nights while rehearsals for the new piece were going on, and on Wednesday evening a large number of newspaper men saw the dress rehearsal.

"You're in Love" is full of tuneful airs which are reminiscent of other works of the same composer. There are good lines and broad lines and new situations. Marie Flynn swings out over the audience on the boom of a ship, and on the first night the boys stole her slippers and tickled the soles of her feet, and one enthusiast tried to hang his hat on her toes. Altogether it looks as if "You're in Love" was destined to be a popular success.

Yvette Guilbert gave two matinees last week at the Wilbur Theater. There were large and enthusiastic audiences, and when she returns again she will be warmly welcomed, for Boston has taken kindly to her and to her art.

DUDLEY CLAPP.

### CLEVELAND, OHIO

CLEVELAND, O. (*Special*).—Montgomery and Stone play a return engagement at the Opera House New Year's week. John McCormack gives another recital at Gray's Armory Friday evening, Jan. 19. This is Mr. McCormack's second recital here this season.

Monday evening, Dec. 4, the Reserve College Football Team and a large body of students attended the Hippodrome to help celebrate the victory over Case School Thanksgiving morning. Tuesday evening members of the Electrical League attended the Hippodrome.

E. H. Sothern, appearing at the Colonial week Dec. 4-9, turned in over four hundred dollars to the British Red Cross. This was 25 per cent of the Monday and Tuesday evening performances.

The Colonial management announces for New Year's week a new operetta by Victor Herbert and Henry Blossom, "Hearts of Erin." It will be presented for the first time on any stage New Year's night. Vernon Stiles is to sing the principal part. Bertha Mann, who appears with John Barrymore in "Justice," is well known here. Miss Mann played a season in stock at the Duchess Theater when it first opened. Hugo Oliver, former Metropolitan opera tenor, will take part in a concert at Emanuel Evangelical Church. The Euclid Avenue Opera House announces the following attractions during the next seven weeks: John Barrymore in "Justice," Mitzi Hajos in "Pom Pom," "Potash and Perlmutter in Society," John Mason in "Common Clay," Julia Sanderson, Donald Brian and Joseph Cawthorn in "Sybil," Sir Herbert Tree in "Henry the Eighth."

The Triangle Club of Princeton College will appear at the Duchess Theater Dec. 21, in "Safety First." Sir Rabindranath Tagore will speak on "Cult of Nationalism," at Grays' Armory, Dec. 16.

The Christmas week attraction at the Colonial Theater is Al Jolson and his latest Winter Garden success "Robinson Crusoe, Jr."

The current attraction at the Prospect is "The Daughter of Mother Machree." This attraction is one of the most popular on this circuit. Mae Desmond has the chief role. Fannie Bloomfield Zeisler, pianist, gave a concert last week at Grays' Armory.

The Mendelssohn Club gave their first concert of the season at Engineers' Auditorium last week.

The Chicago Orchestra gave a concert 12. Efrem Zimbalist, the Russian violinist, appeared with the orchestra.

The Zetzfeld Follies had a big advance sale, and when the company arrived Monday very few seats remained. The company is excellent. The chief members are Ina Claire, Bernard Granville, Ann Pennington, Carl Randall, Fanny Brice, Sam B. Hardy and Allyn King.

Raymond Van Sickle, popular juvenile of last Summer's stock, is appearing with Irene Franklin in "The Melting of Molly." Earle Metcalf, who has been in Cleveland directing and appearing in "Ignorance," has been appearing in vaudeville for a limited engagement over the Miles Circuit. E. H. Sothern will speak on "The National Theater" at the Temple, East 55th St., Dec. 8.

The Cleveland Center of the Drama League of America announces for the present season an interesting group of lectures dealing with the American drama. These lectures are all to be given in the ballroom of the Hotel Statler. Next will be Dec. 11. Maurice Browne will tell of "The Little Theater Movement." He has recently been engaged in developing the Little Theater of Cincinnati.

Feb. 10, George Pierce Baker, "Judging a Play—Some Safe Standards." March 12, Hiram K. Moderwell, "The American Theater Growing Up." April 18, Clayton Hamilton, "The New Art of Making Plays."

The People's Concert announces the following concerts: Jan. 17, Evan Williams; Feb. 18, Helen Ware, violinist, and Caroline Hudson Alexander, soprano; March 18, Christine Miller, contralto, and Boris Hambourg, cellist.

GEO. B. MCKITTERICK.

### WILLIMANTIC, CONN.

WILLIMANTIC, CONN. (*Special*).—B. P. O. E. No. 1311 Memorial service Sunday, Dec. 3, was largely attended at the Loomer. Serels Adamsky of Boston rendered several tenor solos. Fi-Fi-Fo the Toy Shop, directed by E. Raymond Brown under auspices of the United Charities delighted large audiences. The many children in the production were protected from danger by several firemen from the department. Gem: "The Half Breed," "His Lying Heart," were most appreciative. Scenic: "Yellow Menace" headed most excellent seven-reel show.

C. C. PALMER.

### WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—The "Cohan Revue of 1916" is the present week's big attractive offering at the New National, where a capacity opening audience extend the strongest praise and approval of the bright, snappy and brilliantly interesting program interlarded with travesties upon the past year's most successful plays. The cast includes Richard Carle, Valli Valli, Elizabeth Murray, Charles Wininger, Miss Juliet, Harr Bulger, Lila Rhodes, James C. Marlowe, Grace Nolan, Little Nilly, Harry Delf, Frederick Stantley, Jere Grady, Alfred Latell, John Hendricks, Boyle and Brazil, Anita Elson and Florence Curtis. George Arliss follows.

Oliver Morosco has again selected Washington as the opening city in the east for his latest and which he claims the best of his seasons' offerings, "The Frat," a new comedy drama in three acts by Maude Fulton, this week's attraction at the Belasco with the author in the title role. A very large audience received the play with favor. The production is not a new one, or an experiment, for like all of Morosco's attractions they get a trying out at his producing theater in Los Angeles, where the play ran for ten weeks. It is a comedy of metropolitan present day life full of clever lines and heart interest. An excellent cast of principals include Lewis Stone, Frederick de Bellville, Edmond Lowe, John Findlay, Katherine Emmet and Charlotte Ives. Annette Kellerman in "The Daughter of the Gods" for two weeks, Dec. 18. "The Woman He Married" is the International Circuit current week's offering at Poli's starting Sunday night—a bad arrangement for the openings at this house.

This play was used by Virginia Harned several seasons ago and was specially selected as a starring vehicle for Rosemund Revoire, a favorite stock star. A most capable support comprise Walter Scott Weeks, John W. Lott, Alfred P. James, Kate Pryor, Marie Louise Beaton and Wallis Roberts.

Emma Carus, assisted by Larry Comer, is the Keith featured number in the current week's program. Others of distinctive prominence are Beatrice Herford, Morton and Moore, Sam and Kitty Morton, Jean Adair and company in "Maggie Taylor Waitress," the De Pace Opera Sextet, Edna Munsey and the Weise Troupe of perch climbers.

"A Ragdoll in England" featuring George Stone and Etta Pillard is the very attractive drawing card at the Gaiety. Burton Holmes gave his fourth of his present series of travel talks at the National Theater Sunday night, his subject being "The German Fatherland." The "talk" dealt with Berlin, the "Passion Play" at Oberammergau and the private study of the Kaiser.

Dallas Welford, the comedian who has been playing the role of Bister the butler in "Cousin Lucy" in the support of Julian Eltinge for the past two seasons, had a serious nervous breakdown at the close of the Wednesday matinee during the past week's engagement here, but recovered sufficiently to play the night performance although very ill. After the performance he was taken to the George Washington Hospital for treatment. In the meantime, Stanley Harrison was hurriedly rushed from New York for the role of the butler, until Mr. Welford's recovery.

JOHN T. WARDE.

### CALGARY—EDMONTON

CALGARY, ALTA. (*Special*).—Nellie V. Nichols, a big Calgary favorite, headlined this week's (Dec. 2) Orpheum bill, and in her new act, in which she is capably supported by Colt Albertson, gained new admirers. Rene Parker, singing comedienne, was well liked. Her work is clean cut and sure. Mr. and Mrs. Jimmie Harry were welcome in their familiar skit, "The Rube"; all the other acts, including Five Belgian Girls, Phil White and company, The Volunteers, and Fink's Mules, were well up to Orpheum standard. Stuart Wurtz's Aladdin played a return engagement Dec. 2-4. Business good.

Pantages did big business with Four Portia Sisters, Daniels and Conrad, Chisholm and Breen, Four Cook Sisters, and the Courtroom Girls.

EDMONTON, ALTA. (*Special*).—Aladdin drew good business at the Empire on its second visit Nov. 29-Dec. 1. Gaston Palmer, Ray and Emma Dean, the Metropolitan Five, Wilson Brothers, and Gruber's Animals made up a good bill at Pantages Nov. 27-Dec. 2; business very satisfactory. The Favorite Musical Comedy company at the Bijou drew big business Nov. 27-Dec. 2 with an excellently staged, costumed and acted tabloid version of "A Stubborn Cinderella." Harry Cleveland, Blanche Trelease, James Murphy and Myrtle Vanbuskirk did very good work and received good support.

GEORGE FOGGIN.

### PITTSBURGH

PITTSBURGH (*Special*).—Oliver Morosco presented another of his offerings, "Canary Cottage," at the Alvin, week Dec. 4. This piece, like "So Long Letty," was well received by large audiences. The lyrics and music are by Earl Carroll a former Pittsburgher, and the book by Oliver Morosco and Elmer Harris. An excellent cast was in evidence, headed by Trixie Frigansa, the other principals being Carl McCullough, Lew Cooper, Grace Ellsworth, Louis Lucey, Charles Ruggles, Dorothy Webb, Herbert Corthell, Hazel Purdy, and the Gerotti Midgets. The scenery is of the futurist type, and the chorus displayed elaborate costumes. Guy Bates Post in "The Masquerader," 11-16.

"Fair and Warmer," with Madge Kennedy and the original New York cast, was the attraction at the Nixon, 4-9. This was the best laugh-provoker seen here this season. The success of the offering has been heralded here long ere this and naturally the Nixon was very popular throughout the engagement. John Mason in "Common Clay," 11-16.

The Pitt, which has been more than successful in housing "runs," has the "Honor System" (William Fox cinema production). The engagement began Dec. 5 and will run indefinitely.

The Duquesne is offering Nazimova in "War Brides" (Selznick Pictures), and is doing a good business. This film should prove popular. John Cort will offer "Mother Carey's Chickens" at this house in the near future, rehearsals of which it is understood are in progress in New York.

The headline honors at the Davis, 4-9, went to both DeBiere and Company and Emma Carus and Larry Comer. Among others on the bill were Hans Roberts, Rae Ellmore Ball, Weston and Clair, Will Morrisey, and Douglas and Fair. Pongilla Sisters week 11.

"That Other Woman" made its first appearance at the Lyceum (International Circuit) 4-9 and drew largely. The play deals with a Pittsburgh millionaire who deserts his wife for the other woman, but finally returns. The company was a good one, headed by Hazen Claire Benedict. Gus Hill's Follies of 1917, week 11.

The New Behman Show proved popular at the Gayety, 4-9, being one of the best burlesques seen here this season. The stock burlesque companies at the Victoria and Academy are drawing fair audience. David Levison appeared at the Schenley 4 in "Father's Tears." Julia Culp and George Copeland at Carnegie Music Hall Dec. 5.

D. J. FACKINER.

### SPOKANE

SPOKANE, WASH. (*Special*).—Auditorium: The Henry W. Savage production of "Everywoman" drew fair business Nov. 28-30, with a Thanksgiving matinee. The play was embellished with a large and beautiful chorus.

According to a telegram received by Mrs. Byron C. Riblet from her daughter Virginia, from Los Angeles, Miss Riblet has placed her signature to a contract with the Universal Film company as lead in five motion pictures which the company will produce immediately. This is Miss Riblet's first contract as leading woman and follows a year's hard work and study in Southern California preparatory to playing in motion pictures. Miss Riblet is a well-known Spokane society maid. She postponed a proposed visit to Spokane over Thanksgiving and the holidays indefinitely until the five motion pictures are produced.

T. R. Conlon, manager of the Hippodrome Theater since the Ackerman and Harrid interests took over the house last June, has been transferred to the Tacoma house, which was opened recently as the latest member of the Hippodrome circuit. The Hippodrome owners have taken over the Regent Theater in Tacoma and will present the same attractions as are shown in Spokane and the other cities in the wheel. Mr. Conlon came to Spokane from Portland, where for several years he was manager of the Orpheum Theatre. He has been succeeded in Spokane by F. H. Donnellan, who has been associated with him as assistant manager. Mr. Donnellan for eleven years was associated with the old Sullivan and Considine circuit. He managed the Majestic in Seattle and the Empress in San Francisco and was assistant manager of the Orpheum in Portland. He also managed the Star Theater in Seattle.

ROBERT S. PHILLIPS.

### BROOKLYN

"Rich Man, Poor Man" appeared at the Majestic, Brooklyn, with a notable cast and proved a very successful attraction. Business was good and the audiences appreciative. The cast included Regina Wallace, Rudolph Cameron, Brandon Hurst and Marie Wainwright. "Very Good Eddie" which played so successful at this theater a very short time ago, is on the current week.

Mrs. Fiske in "Erstwhile Susan" played with her usual spirit at the Montauk. Excellent audiences appeared each performance and greatly enjoyed the comedy. Mrs. Fiske was supported by an excellent cast. "Arms and the Girl," current week.

A very fine program of motion pictures was offered at the Triangle. Leading was Nazimova, in "War Brides." It was the first production of this great film in Brooklyn and was a complete success. "A Gamble in Souls" and a Keystone comedy, "Tramp, Tramp, Tramp" completed the bill.

It was indeed a big week for vaudeville at the Bushwick and Orpheum. Business at both houses was all that could be desired. Melville Ellis and Irene Bourdini appeared at the Orpheum dividing honors with no less than a half dozen other headliners, including Morton and Moore, Ruth Rove, Conlon Parks Trio and others.

At the Bushwick was another galaxy of stars including Sam and Kitty Morton, Harvey Green and company, McWaters and Tyson, and others.

R. J. MEHRLINGER.

### PHILADELPHIA

PHILADELPHIA (*Special*).—The usual quiet which precedes the Yuletide holidays has, as is its annual custom, struck the theatrical Rialto of Philadelphia as other than the big movie dinner, your correspondent has very little to record of any great interest. Fritzi Scheff with Jeff De Angelis as her leading man opened at the Garrick in a new show, "Husbands Guaranteed." It succeeded "Hit-the-Trail Holliday," which did a very big business in its brief engagement here. With this exception there is no change of bill at any of the leading theaters.

Frances Starr is "Little Lady in Blue" is still the attraction at the Broad, and Montgomery and Stone in "Chin Chin" are holding their own at the Forrest. "Experience" is here until Christmas at least, while the big film "Civilization" will appear for another week at the Lyric.

J. SOLIS-COHEN, JR.

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### GREENWOOD, MISS.

GREENWOOD, MISS. (*Special*).—Greenwood Theater, P. E. Schilling, manager. Thanksgiving day was a big day at the Greenwood. The Walker and Stevens company presented "Robin Hood" at the matinee performance and "Serenade" at the evening performance, and both played to capacity business. The crowds were delighted. This company played here last season and are local favorites. Dec. 1, "The Princess Pat," only fair, and it failed to please a small audience. "The Blue Paradise" to a large and very appreciative audience, 5; the company presenting this play was very fine and it was one of the most pleasing attractions of the season.

"The Only Girl" 12; Mae Irwin in "33 Washington Square," 15; "House of Glass," 16.

R. G. DELOACH.


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## MUNCIE, IND.

MUNCIE, IND. (*Special*).—Wysor Grand (George Challis, Mgr.): Dec. 5, "Watch Your Step." "Katinka" Dec. 9. Star (Ray Andrews, Mgr.): James Kennedy and company Dec. 3-8; "Oretta," Clifton and Goss, Ernest Dudlie, Palfrey Hall, and Brown present "Follies of Vaudeville" Dec. 9-11.

Columbia (Ray Andrews, Mgr.): Motion pictures featuring Nance O'Neil, Dustin Farnum and Mae Murray. Strand (Arthur Bennett, Mgr.): Motion pictures featuring Charles Murray, a well known Muncie man, Lew Fields, Doris Kenyon, Louise Glaum and Valeska Suratt.

(Mrs.) EMMA L. MCKIMMEY.

# REPORTS FROM MIRROR CORRESPONDENTS

## KANSAS CITY

KANSAS CITY, MO. (*Special*).—Shubert (J. B. Fitzpatrick, Mgr.): Irene Franklin, a favorite vaudeville artiste, made her bow to Kansas City audiences last week in "The Melting of Molly," which, to be concise, has to do with the melting of Molly's avoirdupois. But it was a good show and thoroughly entertaining, as was attested by the repeated calls given the star after each curtain. In the supporting company Nellie Filmore, formerly a local stock favorite; Harold Vosburgh, George S. Trimble, and Ethel Morgan attracted favorable attention. Burton Green is still "at the piano." "Bird of Paradise" week Dec. 4.

Orpheum (M. Lehman, Mgr.): Frederick Bowers & Co. in a scenic song and dance revue were the billed headliners on the program week Dec. 3-9, but Webb and Burns in an Italian minstrel act made the bigger hit with their charming music and their convulsing arguments in Italian dialect. Tameo Kajiyama startled his audiences into respectful attention by his marvelous exhibition of simultaneously writing, reading, talking and listening. William Lawrence & Co. amused with an extravagant farce, entitled "Honor Thy Children." Others on the bill were La Graciosa, in a gorgeous spectacular novelty in transformations; the Farber Sisters, as dainty entertainers, and Pielert and Schofield, in a clever juggling and singing act, presented as a sketch. Good houses as usual.

Garden (W. H. Quitsley, Mgr.): An unusual melodrama, "The Hour of Temptation," telling the story of a deceived girl who took a unique way of getting revenge, was the International attraction week 3-9. The action of the play was brisk, the comedy bright. Eleanor Montell, last here in "The Butterfly on the Wheel," was the featured member of the company, and displayed unusual emotional ability. The supporting cast, uniformly good, included William Morris, E. B. Sage, Roma Lauri, and Nila Morris. Joe Welch in "The Peddler" week 4.

Globe (Cyrus Jacobs, Mgr.): Female impersonation is still an unusual entertainment to local vaudeville patrons, and, as a result, "Princess Ka" got away with the headline position on the Globe's bill week 3-9. The "lady" carried special scenic settings and wore elaborate gowns very becomingly. The remainder of the bill was devoid of any dull spots and was furnished by Leighton and Kennedy in a singing and dancing act; LaVeen and Green, as strong men in Roman sports as they were not in the days of Cæsar; Poshay and White, in whistling imitations, and Dave Wood's pack of animals in a clever comedy pantomime. Business good.

Pantages (W. J. Timmons, Mgr.): Claudia Coleman, happily gifted with the faculty for portraying women everyone knows with their whims and oddities, was easily the favorite of the bill, 3-9, though headline honors were accorded the Society Buds, who offered a musical comedy attraction of merit, even though the buds had wilted slightly since they topped the Orpheum bills. Other acts which scored were Welch, Mealy & Montrose, in a nifty comedy act; Nan Gray, as an attractive Scotch singer; Kartelli, in a wire act, and Johnson's Creole Ragtime Band, in plantation songs. Big houses.

Gayety (Geo. Gallagher, Mgr.): "Puss-Puss," Jean Bedini's big novelty show, with a chorus of beauties, occupied the Gayety stage week 3-9, and in the matter of costuming and scenic effect probably surpassed anything shown this season. Charlie Mac Minni Harrison and Pam Lawrence were conspicuous. "The Sightseers" last week.

Century (Geo. Donegan, Mgr.): The Military Maids, with a shapely and vivacious chorus, wearing hardly noticeable costumes, was a big hit week 3-9. Will Ward and Martha Pryor were the stars. The production featured a big repertoire of clever songs and dances.

Convention Hall (Louis Shouse, Mgr.): Nijinsky and the Diaghileff Ballet Russe, 13,14.

Auditorium: Lucien Denni's latest production, which he calls "Carnival," had its premier here 1-2. Carleton Coon's voice was heard to advantage, while Eleanor Alkins easily carried off all the dancing honors, her Hawaiian number being especially clever. The production and the ensembles were seriously hampered by a chorus so populous as to almost represent a mob scene. The presentation served to introduce several new songs of merit written by Mr. Denni. Lyrics by Mrs. Denni.

Willis Wood: "The Junior League Follies," produced under the direction of Donald McDonald of New York, 5-6, was the most elaborate local production seen here in some time. The cast was picked from the society columns.

Picture houses: Regent Theda Bara appeared to advantage in "The Vixen" last week. Royal, Irene Fenwick and Owen Moore in "A Coney Island Princess," and Pauline Fredericks in "Nanette of the Wilds," S. R. O. both. Twelfth Street. "The End of the World. The New Center Theater, the largest picture house in the city, opened Dec. 3 with Ella Hall in "The Bugler of Algiers."

J. R. MCCLEERY.

## SAN FRANCISCO

SAN FRANCISCO (*Special*).—An action was commenced against the Keystone Film Co. by Jennie McJenkins, widow of Leslie B. McJenkins, in the State Accident Board for compensation based on his salary of $40 a week and for special award of $5,000. Jenkins was a moving picture camera man and was killed in Santa Monica by a race auto which jumped the track and plunged into a crowd of people. Jenkins was behind the ropes operating a movie camera and was instantly killed.

The Columbia opened Dec. 4 with "The Garden of Allah" and drew a full house. It will run for three weeks. Sarah Truax, William Jeffrey and Howard Gould head the cast. The Alcazar did so well with "Potash and Perlmutter" first week in Dec. that it had a second-run week following.

The Cort produced for the first time here "Fair and Warmer" to a good house.

The Cort is being sued in the Justices' Court for damages for having refused to allow a negro couple to enter the lower part of the house to witness a performance.

The Wigwam is offering "The Divorce Question," with Del Lawrence and Jessie Arnold playing the leads. The "Hip" had May Nash introducing the song "You May Hold a Million Girlies in Your Arms." The Orpheum had a big bill with Ray Samuels at the head. Amelia Stone and Armond Kalis, Harry Tate, Ralph Dunbar's Maryland Singers, Gautier's "Top Shop" were the large numbers.

The Empress had ten vaudeville acts, but "Twenty Minutes in a Spanish Camp" was the headliner. Pantages goes nicely on with its high class vaudeville numbers, playing to good business daily. Picture houses are reaping a harvest with excellent films.

A. T. BARNETT.

## OAKLAND, CAL.

OAKLAND, CAL. (*Special*).—The formal opening of the New Bishop Theater, Nov. 27, was the big theatrical event of the season, and to Harry Bishop goes the very highest of praise for his persistence in the one idea which has resulted in this playhouse. The dedication, by the audience, took place shortly after the orchestra closed its opening prelude. The theater was formally accepted by Mayor John L. Davis, and the Rev. A. W. Palmer led the audience in a litany of dedication to dramatic art and music. The scenic effects, under the supervision of Albert Jacobsen, a local artist, were a revelation, and never before has Oakland seen such realistic settings. Owing to the revolving stage, which is Mr. Bishop's own invention, the large stage was set for the entire play in sections which revolve and show interlinked actions, the scenes blending into scenes and these in turn into acts without a hitch to mar the perfection of the dramatic illusion. The stage was inundated with flowers, and Miss Brissac, the leading lady, was nearly buried behind a mass of blossoms, while the other members of the company were similarly honored by friends who desired to express a real welcome on their opening night. The play itself was a new one by Herbert Bashford, an Oakland playwright, and was presented for the first time on any stage. It is called "A Light in the Dark." In the leading roles were Virginia Brissac, Anthony Smythe and Reecee Carr, and their work was excellent, but to single out the work of the cast would be unfair, as Hugh Metcalf, Gertrude LeBrandt, Hilda Hansen, and A. G. Van Slyke played perfectly and they deserve the highest of praise. "On Trial" week Dec. 3.

Orpheum: The best bill of the season was headed by Sophie Tucker and her Five Kings of Syncopation. George McKay and Ottie Ardine also favorites; the balance of the program consists of John Gleger, Raymond and Caverly, Four Readings, Cranberries, Edward Miller and Helene Vincent and the Brightons. Business good.

Pantages: The Three Mori Brothers made a hit Nov. 26-Dec. 2. The balance of the program was good and comprised Sherman, Van and Hyman, Edith Clifford and Harry Mack, Valentine Fox, Elsie White, A Nut Sundae, and Harris and Kreese. Good houses.

Hippodrome: Jim Post and his big musical comedy company opened Nov. 26 in "The Walking Delegate," and the large crowds in attendance show the popularity of this Irish comedian. The supporting company was good, and the Post Ponies beautifully costumed and well trained.

Columbia: Will King and company in "The Perfect Woman." Clair Starr, Reece Gardner, Laura Vail, Elsinore Faye, and Charles Rockey make song hits. Capacity houses.

Macdonough: "Intolerance." David Griffith's great master film is playing its second week to capacity houses. T. and D.: Mary Pickford in "Less Than the Dust" Nov. 26-Dec. 2.

Franklin: Frank Keenan and Enid Markey in "Jim Grimsby Boy" Nov. 26-Dec. 2. Reliance: Lionel Barrymore and Grace Valentine in "The Brand of Cowardice," and Viola Dana in "The Cossack Whip." Broadway: John Mason and Alma in "The Liberting" Nov. 23-Dec. 3.

LOUIS SCHEELINE.

## SCRANTON, PA.

SCRANTON, PA. (*Special*).—Academy: "A Little Girl in a Big City" was the offering Nov. 30-Dec. 2, a good company to capacity houses. While all the parts were well sustained, Geraldine Russell, James F. Ayres, John F. Ryan and C. J. Haines merit special mention. "The Prince of Pilsen," Dec. 5, with matinee, to fair business. The company was a very capable one and deserved packed houses. Edward T. Mora as Carl Otto, Charles Horn as Hans Wagner, George C. Hall as Arthur St. John, Estelle Birney as Mrs. Crocker and Ella May Bassett as Nellie Wagner were unusually good.

Poli's: Two good bills, week Dec. 4, to the usual excellent houses, with Paul Gordon and "Fun in a Sanitorium" as headliners, both scored, the others, the Oklahoma Four, the New Producer, Five Immigrants, Farrell, Taylor company, Hughes Musical Trio and others. The photoplays were Peggy Hyland and Antonio Moreno in "Rose of the South" and George Walsh in "The Mediator," both pleased.

Strand: Dustin Farnum in "A Son of Erin," Dec. 4-5; Florence Reed in "New York," Dec. 6-7, and Blanche Sweet in "Unprotested," Dec. 8-9, pleased excellent business.

Majestic: The Follies of Pleasure company with Clyde Bates and Dot Leighton in "The Girl from Broadway" pleased good business week of Dec. 4. Paul Gordon, who was the headliner at the Poli the first part of the week, is a Scrantonian and was warmly received at every performance.

C. B. DEEMAN.

## JAMESTOWN, N. Y.

JAMESTOWN, N. Y. (*Special*).—The Bijou Theater, beginning on Saturday, Dec. 9, is to give a special childrens' matinee every other Saturday. In having these matinees the theater management is co-operating with the Mothers' Clubs and the Child's Welfare Circle. "Alice in Wonderland" is the attraction booked for the opening matinee, which is to be continuous from 11 to 6 P.M.; and other films especially adapted to children will follow. Manager La Croix of the Bijou is one of the most progressive theater men in the city and has successfully booked some of the biggest film productions ever shown in Jamestown. Since assuming the management of the Bijou he has converted the house into one of the highest toned and best patronized theaters in town.

A return engagement of "Peg o' My Heart" was the attraction at Samuels Opera House, Dec. 5. The play pleased a good house. May Robson in "The Making Over of Mrs. Matt," Dec. 6. "The Princess Pat," Dec. 7.

A. L. LANGFORD.


STEIN'S MAKE-UP NEW YORK

# REPORTS FROM MIRROR CORRESPONDENTS

## SIOUX CITY, IA.

SIOUX CITY, Ia. (*Special*).—Auditorium, M. W. Jencks, Mgr., Dec. 4-5, San Carlos Grand Opera company, to fair business. Mike Gibbons and his brother Tom in a boxing exposition Dec. 8. "Fair and Warmer," Nov. 26-27.

Orpheum, Roy C. Emery, mgr., Four days, starting Dec. 3 Caesar Rivoli, Bobbe and Nelson, Seven Lyric Dancers, Walters and Walters, Wartenberg Bros., three days starting Dec. 7, Boyle Woolfolk's "Junior Follies of 1916," with Mabel Walker.

Four days, starting Dec. 10, Creole Ragtime Band, Medlin, Watts and Twwins, Robbie Gordone, Maley and Woods, McRae and Clegg; three days starting Dec. 14, Bruce Duffett and company, Baiser Sisters, Von Hampton and Shriner and their "Mamma," Webb and Burns, Lew Fitzgibbons.

Model, Morris Shulkin, mgr., four acts independent vaudeville—one-reel pictures. Change Sunday and Tuesday.

Plans have been drawn up for a new Orpheum Theater to be built here on Nebraska Street, a half a block away from the present Orpheum Theater. There has been talk of a new theater for the Orpheum circuit here for some time, but it was officially announced last week when a contract was made by the T. S. Martin estate of this city and Martin Beck of Chicago. The present plans are to start building March 1 and to have the building ready by September next. The estimated cost of the building alone will be $100,000. This city is large enough to support a first-class Orpheum with real shows such as play other cities around here at first-class prices and should be a good help to the city.

Danny Russo, the genial leader of the Princess Orchestra, was made the happy father of a bouncing nine-pound baby, Nov. 19.

Harry Cooper, who is here visiting his mother, Georgie Woodthorpe, of the Princess Players, underwent an operation on his throat Dec. 2.

The Hallowell Musical company have been engaged by the local lodge of Elks to put on a concert for the members on Dec. 8 at the Elks hall. After the musical the Hallowells will furnish music for dancing.

Pictures: Royal, L. Weil, mgr., Fanny Ward in "The Years of the Locust," Marguirite Clark in "Miss George Washington," Ormi Hawley in "Where Love Leads." Cleo Ridgely and Wallace Reid in "The Yellow Pawn," Pauline Fredericks in "Nannette of the Wilds." "The Ragged Prince" with Harry Hilliard and June Caprice.

Strand, L. Weil, Jr., mgr., week Dec. 3, Bessie Barriscale in "Corner in Colleens," "Alta Boy's Last Race," Keystone comedy, Frank Keenan and Enid Markey in "Jim Grimsby's Boy," Douglas Fairbanks in "American Aristocracy" and "Bought and Paid For."

Plaza, St. Elmos Bateman, mgr., week Dec. 3, Edna Mayo in "The Return of Eve," Franklyn Farnum in "The Stranger from Some Where," Lillian Walker in "The Blue Envelope Mystery," Mary Miles Minter in "Faith."

The Plaza showed "Where Are My Children" last month for four days and there was such a demand for the picture that Mr. Bateman put it on again for three days starting Dec. 10.

The Plaza will show "Ramona" for three days starting Dec. 17 at what is said to be the first time that this picture has been shown at popular prices. The top will be 25 cents.

MURPH.

## PITTSFIELD, MASS.

PITTSFIELD, MASS. (*Special*).—"Take Your Medicine" produced at the Colonial Theater, Pittsfield, Mass., Dec. 4 is far from being a "laugh tonic" as predicted by its advertising. The story deals with the nurse, Janet Reardon, and a convalescent patient, Barbary Yoska, an Hungarian dancer who has had a nervous breakdown.

Janet Reardon, who is engaged to Graham Wallace, president of a girls' college, nurses Yoska back to health; he falls in love with her, and she in love with his voice and music. An innocent dance, a supper ordered by the patient, and by mistake sent for two, makes Wallace suspicious and causes a break between him and his fiance. In the meantime Yoska's cockney wife is suing for divorce and Janet is named as corespondent. A landlady in the pay of Yoska's wife's attorney, a newspaper reporter with a flashlight photograph showing Yoska asleep in bed and his nurse holding his hand (when she was really only taking his temperature, and had fallen asleep as she did so) furnish the situation. Mr. Linden as Yoska, with a tremendously pleasing personality, handled the part superbly. It is a part crowded with great opportunities and he took absolute advantage of each and every one. Alexandra Carlisle as Janet Reardon made much of a part both hare and difficult and created a living personality out of the flimsy material offered her, in contrast to the rich character of Yoska. Samuel Tanner, as Yoska's wife's lawyer, was true to type and well done by Harry Lewellyn. Charles Angelo, as the more respected and dignified member of the bar, showed to advantage. Agnes Everett as Mrs. Curdie the landlady, was excellent.

The Majestic continues to draw record attendance, week Dec. 4. Grace La Rue returned with a new review of twelve people and made a decided hit with her eccentric ways, and the lavishness of her production. Gordon, Gordon and Golden do an especially clever singing and dancing act—full of snap and some remarkable dancing. Ed. Donnelly, in a little bit of everything from the humorous and the pathetic and much ad lib, on anything in general, takes the audience by storm. Decidedly one of the best bills of the season.

Colonial: It is rumored about town that the Colonial will soon change its picture and one-night attraction policy to high-class vaudeville on Jan. 1.

L. A. EADIE.

## SEATTLE

SEATTLE, WASH. (*Special*).—At the Moore "The Winning of Barbara Worth," Nov. 26-Dec. 2; "Naughty Rebecca," Dec. 3-10; "It Pays to Advertise," Nov. 26-Dec. 2, drew fair business at the Metropolitan. At the Pantages Hardeen and vaudeville Nov. 26-Dec. 2; good houses prevailed. Oak: Monte Carter Musical company in the "College Boy," Nov. 26-Dec. 2, amused and entertained houses averaging fair business. Alhambra: Vaudeville. Palace Hip: American Minstrel Maids and vaudeville. Grand: The Geneva Quartet and vaudeville. Motion pictures at the Coliseum, Clemmer, Chas A., Colonial, Liberty, Mission, Rex, Strand and other houses.

BENJAMIN F. MESSERVEY.

## INDIANAPOLIS

INDIANAPOLIS (*Special*).—John Barrymore in "Justice" was the Thanksgiving week attraction at English's, Nov. 30-Dec. 2, and while the fine acting of the star is conceded that of O. P. Heggie as Cokeson, Whitford Kane and Bertha Mann helped mightily, the gloomy play, acted with fine realism, which only intensified the gloom, left the audience in any but a thankful and seasonable mood.

"Daddy Long-Legs" came along for the third time, Dec. 4-5, and a happier and more enthusiastic audience would be hard to find on the third apearance of any play than welcomed opening night, a new Daddy in the person of George Allison the best, by the way, who has been seen here in the part, and a new Judy in the charming person of Frances Carson, who suffers not in the least by comparison with Ruth Chatterton, and Renee Kelly, both of whom have played the part here. George Allison came in for a flattering share of the attention, as he is well and favorably remembered as the leading man of the stock company at the Murat Summer of 1911, where his work was always of high order. And after the gloom of the previous attraction we all felt better and happier for the timely visit of "Daddy Long-Legs."

The Lyman Howe Travel pictures interested good houses Dec. 7-10, and was followed, week Dec. 11, by the Mission Play.

The Shubert Murat will be dark until Christmas week, when "Princess Pat" comes for a week's engagement.

At Keith's week Dec. 4, the World Dancers, featuring Emilie Lea and Tom Dingle, is an act of more than ordinary interest and worth. Sharing headliner honors were Maleta Bonconi, violinist, and Dainty Marie. Arthur Sullivan and Rieca Scott in "A Drawing from Life," scored. Others were McShane and Hathaway, Leigh and Jones, and the Keiso Japs. Week Dec. 11; George Damerel and company in "Temptation." Dyer and Fay, Hugh Herbert and company in "The Prediction," Loney Haskell, the Berrens, McDonald and Rowland and Erna Antonio Trio.

John Barrymore was the guest of Mr. and Mrs. Booth Tarkington at the Flower Mission Charity Ball, after the performance of "Justice," Dec. 1.

PEARL KIRKWOOD.

## SALT LAKE CITY

SALT LAKE CITY (*Special*).—"Canary Cottage," the new musical farce comedy, by Oliver Morosco and Earl Carroll, made a strong impression on the three large audiences that saw it Nov. 29-30 at the Salt Lake Theater. It has as many laughs to the minute as anything since the days of Francis Wilson. Aside from the music and humor with which the play richly abounds, it has been put on with every detail as to costume and effects and with a prime cast. Of the players Trixie Friganza has some clever new business, part of which consists of changing her costume (a la Lillian Russell in full view of those who have paid to get in). And she is some full view! By the way—Oliver is right on the heels of Audrey Munson in exhibiting the human form divine, having in one case a bevy of pretty girls in the most nether of raiment, and also the costume changing scene of the bridesmaids a.i in "So Long Letty," a sort of capitalizing of the female form divine.

"Canary Cottage" has bright music, clever repartee and a worthy cast. Cut the undress out, Oliver; in the long run it will not pay. Dorothy Webb and Leola Lucey were pretty and wore some stunning gowns. Herbert Cortwell and Charles Ruggles were funny and lively. The Edwards Brothers as Nip and Tuck did a clever acrobatic dancing turn; Elsie Gordon and Olga Marwig gave a unique double dance; Lew Cooper was a funny darky; Grace Ellsworth, Hazel Purdy, Virginia Tavares, and Louis Matheux filled in acceptably to make a well-balanced cast.

At the Orpheum, Nov. 29-Dec. 2 Sam Chip and Mary Marble in the "Clock Shop"; Frank Orth and William J. Dooley, Charles O'Donnell and Ethel Blair, Jule Bernard and Florence Scarth, Raymond Bond and Elizabeth Shirley, Straun Robertson and Mabel Hughes, and Friscoe, the xylophonist.

C. E. JOHNSON.

## JACKSON, MISS.

JACKSON, MISS. (*Special*).—This has been amusement week, with seven performances at the Century Theater, a State championship football game and the motion picture houses: all to good business.

The bright spot was "Princess Pat" at the Century Theater (W. L. Fall, manager), matinees and night, Nov. 29, a high-class musical show with an excellent company. Miss Dorothy South in the title-role, making a most favorable impression: other characters also being well taken.

Al. Wilson Nov. 30, in "My Killarney Rose," matinee and night, to good business and many curtain calls, and if Mr. Wilson could see the keen enjoyment of his audience, many who were not regular theater patrons, he would be more pleased than with the generous applause. Coburn's Minstrels, Dec. 1, with good specialties to fair house. "Blue Paradise," Dec. 6; "The Serenade," Dec. 15, and an unusual offering, "33 Washington Square," Dec. 16, with Miss May Irvin.

The Istrione offers "The Unwritten Law," with Beatris Michelena, William Pike, and Andrew Robson: "Ashes," with Claire Mersereau, fifteenth episode of "Liberty": "The End of the Rainbow," with Myrtle Gonsales: "Madness of Helen," with Ethel Clayton: "Forbidden Fruit" with Paula Shay: "Jeff Louzy," with Valeska Suratt.

The Majestic has Pauline Frederick in "Nanette of the Wilds," Charlie Chaplin in "Behind the Screen," Emily Stevens in "The Wager," a Keystone comedy; Norma Talmadge in "Fifty-Fifty," Crosby's Rest Cure featuring the Sidney Drews, and "The Great Truth," written by Mrs. Elise Williamson Phifer, a resident of this city, and who was formerly on the stage.

ALBERT G. ETSICH.

## TAYLORVILLE, ILL.

TAYLORVILLE, ILL., Dec. 5 (*Special*).—James Gregg, who was formerly manager of a theater at Spring Valley, Ill. has leased the Elks Theater at this place. He has changed the name of the house from Elks to Grand. He reopened the house Dec. 8-9 with Mack's Indoor Circus. The policy of the house will be to play the best of legitimate and also vaudeville and moving pictures. Business is first class here this Winter and the outlook is very promising.

C. D. SIMPSON.


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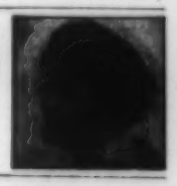

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## January 20 1917

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THE
New York Dramatic Mirror
1493 Broadway, New York


# REPORTS FROM MIRROR CORRESPONDENTS

## MILWAUKEE

MILWAUKEE, Wis. (*Special*).—Crystal patrons had an unexpected thrill recently when a motor car used in one act shot over the footlights and injured the pianoplayer. A panic was avoided only through the proper action by the management.

The local Press Club gave a successful benefit at the Davidson last week at a performance of "A World of Pleasure," which is on the boards for this week.

The run of Mary Pickford's "Less Than the Dust," recently referred to as having been a failure at the Alhambra Theater, while it did not draw the normal Alhambra attendance, made up for this by the increased admission, and the total week's run was not considered unsuccessful, as stated.

The good old-fashioned play, "The Heart of Dixie," is pleasing a very good attendance at the Orpheum. Playgoers are gradually becoming accustomed to seeing legitimate productions at this playhouse and the attendance is increasing proportionately.

The Crystal bill has unusual merit this week. Hayashi Japs present a very good acrobatic act. Lind, the female impersonator, is second on the bill. Lind presents a novelty called "The Dancing Paintings." Musical milestones is presented by Elisabeth Otto, a pianist of quality. Tyler and Crolius create a good many laughs. "Fooling the Widow" is given by Billy King and company, a playlet in black face. The bill is very entertaining and the attendance often capacity.

Pauline Frederick in "Nanette of the Wilds" and "The Martyrdom of Philip Strong" at the Alhambra is drawing very good crowds, often to standing room, in spite of the 3,000 seating capacity of this popular house.

The Milwaukee Opera Association gave a successful performance of "The Chimes of Normandy" at the Pabst.

At the Palace the Merrill is featuring "Big Tremaine" and "Arms and the Woman." The Fay Theater has reopened under the same name and is showing the Triangle program.

The Butterfly is showing Valeska Suratt in "Jealousy" and Mary Minter in "A Dream or Two Ago." The Princess has taken a new line of action by securing feature pictures and showing them at the regular admission charges.

The Strand is presenting "The Men She Married," "The Madness of Helen," and "The Devil's Prize." The attendance is frequently to capacity.

The Empress has made its change of company and the new leads and chorus are proving very attractive. Bert Saunders and Walter Vernon take the comedy leads; Marty Larner and Joe Lyons balance the male portion of the cast. Louise Earle, prima donna; Chubby Driedale, soubrette, and Lillian English, ingenue, complete the leads. A pretty chorus proves good support. "The Frolics of 1917" are drawing capacity houses at the Gayety. Gladys Sears and Lillian Lippman present a number of popular melodies. Arthur Connolly leads the cast. A number of entertaining olio acts are very well rendered.

JAS. A. KIRK.

## FALL RIVER

FALL RIVER, MASS. (*Special*).—Bijou: S. R. O. is the rule at every performance. Bill Dec. 4-9: Morsatti Opera company, a strong collection of good singers: "Into the Light," a sensational dramatic playlet presented by Emilie Montrose; the act scored a big hit. The Harvey-DeVora Trio, Albert F. Hawthorne and Will Lester, Miller and Bradford, Maurice Costello in "The Crimson Stain Mystery," Keystone Comedy, "His Busted Trust"; Mae Murray in "The Plow Girl"; Cant. Louis Sorcho, the famous submarine engineer; Burke and Burke, O'Brien and Buckley, Maud Tiffany, the Aerial Edvys, Keystone "Dollars and Sense," Pathe Weekly, and Fanny Ward in a feature Paramount photoplay, "The Years of the Locust."

Academy Dec. 4-9: Frances Nelson and Arthur Ashley in "The Revolt," Harold Lockwood and May Allison in "Big Tremaine," Madame Bertha Kalich in "Love and Hate," Alice Brady in "The Gilded Cage" (Miss Brady is very popular with the patrons), Christie Comedy, Academy Pictograph, and Fay's Orchestra to large attendance.

Premier: Reopened under the management of Walter Bigelow, playing vaudeville and feature photoplays to good attendance. Y. M. C. A.: Marguerite Clark in "Little Lady Eileen," Burton Holmes travelogue; Soldiers of Speech, Kid Casey, the champion, and "The Winning Punch" to large attendance. Plaza, Palace, Star, American and Globe are all drawing good attendance with feature photoplays. Savoy is still closed.

The annual memorial service of Fall River Lodge, No. 118, B. P. O. Elks was held in the Academy Dec. 3 with an oration by P. E. Ruler, Daniel J. Kane of Boston Lodge No. 10. Assisting were Thomas H. Jones, the wonderful local singer; Stephen Apps, Catherine O'Malley, and Helen Murtagh. The entire affair was under the direction of Bro. W. A. Dillon.

W. P. GEE.

## OTTAWA, ONT.

OTTAWA, ONT. (*Special*).—Russell: "The Merry Wives of Windsor," by an all-star company Dec. 11.

Dominion 4-6: "On the School Play Grounds" scored great hit. Others were Tonge and Jeaner, Bernard and Janis, Geo. Wright & Co., and the Ottays, to capacity audiences at each performance. Business has been so very big at this house that the management have decided to give an extra performance every Saturday afternoon, making four on that day. The Family, week 4-9: Vaudeville and pictures to good business.

J. H. DuBs.

## CORRY, PA.

CORRY, PA. (*Special*).—Gerard's Record Breakers Stock Co., in tab repertoire at the Rex Theater week Dec. 4, gave excellent performances to good business. This show jumped from here to Youngstown, Ohio, for an indefinite engagement and should do well, as they are nice people. "Damaged Goods" repeated its former success here 5. "The Birth of a Nation," for two nights with a matinee, 11-12, first time here. Manager Parker has some excellent attractions for balance of the month.

M. J. BERLINER.

## ROCHESTER, N. Y.

ROCHESTER, N. Y. (*Special*). — "Husbands Guaranteed," Fritzi Scheff's new temperamental musical play, had its first trial at the Lyceum, Dec. 4. August Kleinecke, an American composer, wrote the music, which is tuneful without being brilliant. Kleinecke was musical conductor for Miss Scheff when she appeared in vaudeville. Miss Scheff was as charming and vivacious as usual and easily won her audience in spite of the rather ordinary music. The story concerns complications which arise in a matrimonial office that guarantees to mate young couples happily upon their payment of a fee. But the firm only guarantees that the alliance will last for two years. In the beginning we find a couple married for twenty-three months and beginning to drift apart. The action consists in the almost futile attempts of the marriage brokers to hold the young couple together. Alice Hegeman was a scream as a female flirt employed by the brokers to test their applicants' fidelity. Obvious dancing numbers were interpolated at intervals in the story, capably danced by Lillian Goldsmith and Joseph W. Herbert, Jr. Jefferson De Angelis was seen in an Abe Potash character, and Crauford Kent, Amelia Summerville, William Harrigan, Clarence Harvey, Grayce Scott, Alice Hills, Virginia Staunton, Very Effery, Leonora Greenwood, Annette Hegbert, May Jennings, Adele Kelly and Alice Yorke completed Miss Scheff's support.

"Potash and Perlmutter in Society," 7, for four performances, was greeted by capacity houses. Barney Bernard heads the company, which includes Charles Lipson, Maurice Barrett, Jennie Moscowitz, Mildred Davis, Lottie Kendall, Robert Gibson, Eva Mann, Dore Rogers, Ralf Belmonte, James Snottswood, Amy Venesa, Louis Morrell, Carl Hartberg, Alice Endres, Robert Newman, Rhea Vanola, Ted Davis, Roma Ray, Joseph Redman, Mona Morgan, Stanley Jessup, Arthur Hurley, William Ely, Grace Fielding, Edward Keenan and Edward G. Davis.

The Piccadilly opened on Nov. 25, still draws capacity houses at all performances, especially evenings. After 6 o'clock seats are at a premium. Manager Seeley has provided excellent entertainment, and Rochester is appreciative of the favor. Grace Hoffman and the Piccadilly Orchestra are big drawing factors, and then the Paramount pictures act as repeaters. Leonore Ulrich in "The Road to Love" and Owen Moore and Irene Fenwick in "The Coney Island Princess" are late releases.

The Regent enjoyed an unusually prosperous week 4. Manager Simpson secured "War Brides," advanced prices, and stood them up. Nazimova has personally appeared in Rochester several times. "War Brides" was seen in vaudeville, but every one agreed that Nazimova has never been seen to better advantage. "The Scarlet Runner" is also being shown at this theater.

B. HENRY LEFFINGWELL.

## NASHVILLE, TENN.

NASHVILLE, TENN. (*Special*).—Vendome: Nov. 29-30 the Messrs. Schubert presented "The Bluebird Paradise" to the Nashville public. Though several of the leads could be improved upon, the ensemble work is excellent. The music, especially "Auf Wiedersehen," sung by Miss Dale, is fascinating. Except for those who had heard the first-rate company give this beautiful opera, most of the audience went away well pleased. A good crowd attended each of the three performances.

Orpheum, 4-9: Judging from the number that attended the first three performances, all of the lovers of the melodrama in Nashville are seeing "A Little Girl in a Big City." Misses Davenport and Renard and Messrs. Harvey, Hoadly and Merriwell are very good.

The Princess (Keith vaudeville) is being well patronized. The program 4-6 includes the singing, dancing, talking act by Hickman, Shaw and Campbell; the Escardos, flying gymnasts; Hopkins, Axtelle & Co. in "Odds and Ends"; Lew Wilson, comedian; Billy Woodall & Co. in "The Battle of Who Run"; Pathe Weekly; Pathe Comedy.

The patrons of the Belmont Moving Picture Theater enjoyed a special program 2, when the new management featured talking, musical and singing pictures: Helen Gardner, in "Pieces of Silver"; Charlie Chaplin and Fatty Arbuckle, in "The Rounders"; "The Broken Chin," and Harold Lockwood in "The Army Surgeon."

The Fifth Avenue stage has been remodeled recently and Manager Sudekum springs a surprise on the audience Dec. 4 by having, in addition to the movie program, "That Texas Quartette." Two members of this male quartette, Messrs. Hagerty and Jones, are former Nashville men, who have made a place in vaudeville. Knickerbocker, Mary Pickford, "Less Than Dust," 4-6; Strand, "The Country That God Forgot," 6-7; Crescent, "The Pearl of Paradise," 6-7.

Through the thoughtfulness and generosity of Mr. Sudekum, manager of the Crescent Amusement Company, the inmates of the State Penitentiary and Boys' Reformatory enjoyed a good photoplay comedy program on Thanksgiving. Some time ago Mr. Sudekum at his own expense, fitted up a motion picture outfit at each of these institutions.

MARY ROBERTS STRADWELL.

## SPRINGFIELD, ILL.

SPRINGFIELD, ILL. (*Special*).—"Watch Your Step" at Chatterton's, Nov. 29, drew a packed house and received a lukewarm reception. "Fair and Warmer," Dec. 2, 3, did excellent business and sent them away laughing.

"Experience" looked for a return engagement Dec. 13, 14. On the first engagement of three days here in November the play drew the largest audiences ever known in history of Chatterton's. "The Birth of a Nation" held record up to that time.

Vaudeville at Majestic: business up to standard. Billy Campbell and company at Empire producing stock burlesque. Princess with Paramount pictures doing excellent business. Triangle films at Gaiety: business always good. Lyric getting good crowds with open program of features. Chaplin in "Behind the Scenes." E. H. Sothern in "An Enemy to the King." Edna May in "Salvation Joan" features for week. Pictures at Vandette, Capital, Vogue, Royal and Savoy.

Members of the Elks of this city held their annual memorial services for departed members at their club rooms Dec. 3. Rev. Frank Allen, pastor of First Christian Church, delivered the address. Rev. Allen is a life member of the Elks.

ELMER L. TOMPKINS.

## WORCESTER, MASS.

WORCESTER, MASS. (*Special*). — Frank D. Shea, impresario, is the latest development at the Worcester theater where this genial son of the house of Shea presides in a managerial capacity. All of which simply means that on Monday night, Dec. 4, Sir Francis caused a Victrola concert to be rendered in the lobby before and after the performance of Lew Fields in "Step This Way," the program comprising the song hits of "Very Good Eddie," underlined for 11-13. The idea made a hit with the public and was quite an advertisement for the incoming attraction.

The Fields show proved mostly girls, a wide variety being on exhibition as a background for the Weber-less antics of that prince of comedians. "The Tango Queens," burlesque, closed the week, after a night of Jewish drama and one dark night. Business for the week was wonderfully good.

Gracie Emmett, in "Mrs. Murphy's Second Husband," International circuit, did a good business at the Grand. A big advance is reported for "Peg o' My Heart," which comes for a single week after a two weeks' stay in Boston, where it is to return, probably for a run in competition with Billy Sunday. "Peg" perfumery is to be given as souvenirs on Monday and Tuesday nights, and Virginia Carewe-Carvel, who plays the title role, is to demonstrate the perfume in one of the local department stores on Monday.

Chorus girls of "Very Good Eddie" are to sell newspapers in the street for the *Evening Post* on Tuesday to aid a Christmas fund. Vaudeville houses continue to prosper with the quality of the shows of the Plaza and Poli's running about even.

Worcester Theater will be dark for the week before Christmas save for burlesque during the three closing days. "Daddy Long Legs" will come in on Christmas day for three days, to be followed by Cyril Maude in "Grumpy," Mital Hales in "Pom Pom," "Experience," and others.

Moving picture business here is very much in motion just at present. After a fling at quarter pictures for a brief interval, the Pleasant has gone back to a mixed feature bill, together with vocal soloists and a "symphony" orchestra, all to indifferent results. The New York original Triangle house, lately playing Triangle and Metro products, signed up for the Mary Pickford Artcraft films, and broke up its schedule to run the Pickford picture for an entire week. It is now back on features, offering three on each bill, with single reels in addition. Business is reported as only fair. The Royal is plodding along, running features, many of them having been previously shown at other houses. The Pleasant is doing this same favor for the Crystal believed none too firmly established. All eyes, managerially speaking, are pointed to the Strand, not yet open, which is to be one of the most beautiful motion picture theaters in New England when completed. It will probably open Jan. 1.

Billy Barry, Poli manager at the Grand, the local International circuit house, has revived the old-time 10-20-30 system of announcing the coming attractions between the acts. His before-the-curtain appearances are proving a decided feature of the performances and his underlined show is getting some of the best advance advertising possible. Barry has done much to get the Grand going successfully this season.

GEORGE BRINTON BEAL.

## BRIDGEPORT

BRIDGEPORT, CONN. (*Special*).—Good shows and crowded houses prevail at the Plaza. Dec. 4-6 brought Roger Gray and company as headliners. The applause was equally divided between them and Tom and Stacia Moore whose act preceded old favorites here. The original work of Moore brings a big hand. "The Criminal" with Clara Williams and William Desmond was the five-reel drama of Italian life. Ben Smith and Seabury and Price completed the bill. Dec. 7-9 the screen play, "Children of the Feud" with Dorothy Gish drew big business. "Mammy Jinney's Birthday," the headliner, with eight attractive girls, Meredith and Snooser, Bessie Lester, Manning and Moore, and a Keystone rounded out the attractions.

Park, Dec. 8-9: Harry Hasting's Big Show with Dan Coleman, Sunday evening, Dec. 10. Lyman H. Howe's travel pictures, Monday, Dec. 11 "The Flame," with its metropolitan cast, including Violet Heming, Percy O'Neill, Richard Gordon, Albert Tavernier and a big able cast.

The Empire showed Harold Lockwood and May Allison in "Big Tremaine," Dec. 4-7. Business always good. Pauline Frederick in "Nanette of the Wilds," drew record houses, Dec. 3-4. The star is always delightful, but the picture plot disappointed many. Irene Fenwick in "A Coney Island Princess," Dec. 8-9.

Barnum's circus is comfortably established at headquarters in the West end for the Winter months, arriving last week after its Pacific coast tour. While in Los Angeles and Hollywood, the circus members and Triangle stars became mutually acquainted, not forgetting members of the Zoo, and many unique pictures were snapped and brought home to Bridgeport. Among those noted are, William Hart, Enid Markey, Louise Glaum, Lillian Gish, Charles Ray and H. B. Warner petting baby lions, zebras and bears—at a safe distance.

MARY SAYLES HANCORT.

## PORTLAND, ORE.

PORTLAND, ORE. (*Special*). — "Fair and Warmer," with Henry Stockbridge and Lotus Robb in the leading roles, played to excellent business at the Heilig Thanksgiving week.

At the Orpheum Bert Levy with his sketching, and Ralph Dunbar's Maryland Singers were the favorites of a bill that drew well.

Pantages scored a big week with Jimmy O'Neal and Frank Walmsley in "The Two Pikers." Paul Pereira and his string sextet won much applause.

Marguerite Clark, as Miss George Washington, packed the People's the entire week of her engagement.

Frank Harrington, for three years leading man of the Lyric Musical Stock co., has left Portland for New York city to fill an engagement in vaudeville.

JOHN F. LOGAN.

# REPORTS FROM MIRROR CORRESPONDENTS

## JERSEY CITY—HOBOKEN

JERSEY CITY (*Special*).—"Five Nights," a new play of much interest, was presented for the first time on any stage at the Majestic Theater, Dec. 4-9, to very appreciative audiences. [We have not decided yet from the critique of a Jersey City Editor, whether this play concerns a man in a Chinese laundry or a night in an opium den. But it was a great strike in J. C.—ED. MIRROR.]

The report continues.

Everybody was happy at Keith's, Dec. 4-6, and the bill was acclaimed one of the best offered this season. A new one-act comedy, "Petticoats," with John B. Hymer, Grace Dunbar Niles and a large singing company. Mlle. Marion was a sensation with rapid changes of costumes. Fisher, Lucky and Gordon pleased with comedy and songs. Pisano and Bingham have a line of good sidewalk talk. Grace and Ernie Forrest sing and dance well. The big photo scene was "The Honorable Algy."

The French Frolics company were at the Academy of Music, Dec. 4-9, to excellent business. The company is headed by Harry Fields, one of the cleverest Hebrew comedians in burlesque. The entire company is seen to the best advantage both singing and dancing. The Cabaret Girls, Dec. 11-16.

Midgie Miller was the dancing star of the Revue company which crowded the Empire, Hoboken, Dec. 4-9. It is a fine organization, with good work by Billy Mossey, Follie Foillette, Ben Grinnell, Leo Nadel, Callahan Brothers, Josephine Young and Marie Allen. The chorus is a large one, with good voices. Watson and Wrothe company, Dec. 11-16.

The Elks' memorial services at the Majestic, Dec. 3, were attended by a large crowd.

A neat sixteen-page program made its appearance at Keith's, Dec. 4. It is a neat arrangement and full of all necessary information.

Elks' Minstrels commences rehearsals Jan. 7, with 100 male and female members.

WALTER C. SMITH.

## GRINNELL, IOWA

GRINNELL, Ia. (*Special*).—The Grinnell College Dramatic Club gave its annual production Nov. 30 at the Colonial Theater before a capacity audience. Two Pierrot plays were given, "The Maker of Dreams," by Oliphant Down, being presented as a curtain raiser. "Prunelle," by Housman and Barker, was given by special arrangement with the Little Theater Company of New York. Both were splendidly acted, the casts having had most thorough coaching by Professor J. P. Ryan. Paul Proctor as the manufacturer in the one-act play and Philip Kelleher as Pierrot in "Prunella" achieved characterizations worthy of professionals. The Pierette of Helen Nichols and the Prunella of Toinette Swan were skillful and attractive. The stage settings were beautiful and appropriate and were designed and made by Clinton B. Tooley of the college faculty. These dainty and poetic plays proved most acceptable to the spectators, who showed hearty appreciation.

HAROLD L. BEYER.

## DES MOINES, IA.

DES MOINES, Ia. (*Special*).—Berchel Theater: Elbert & Getchell. "The Bird of Paradise," Nov. 30-Dec. 1-2, proved a much better box office attraction this season than it did on first appearance here. May Buckley as Luana and Forest Stanley as Dr. Wilson were more pleasing than the leads of last year, but we missed the clever performance of Richard Gordon as the Beachcomber.

For the burlesque half of week, Al Reeves' Beauty Show, featuring Charles Robles and Al Green, Payton & Green, Pazana violinist, and Eddy & Earle, drew their usual capacity houses.

Empress, Elbert & Getchell: Leffingwell & Gale, in their sketch, "A Night at the Lodge," and "20 Below," a musical tab with eleven people, are joint topliners for current week. The tab is far above the average of these productions. Business couldn't be better.

Orpheum, Geo. Sackett, Res. Mgr.: "The Farber Girls" headlined another of those well balanced bills the Orpheum has been giving their patrons this season—Allan Dinehart & Co., in a most pleasing sketch "The Highest Bidder"; Willard, the Man Who Grows; Robert Dore, baritone; Deiro, Martin & Fabbrini and Balser Sisters complete the bill.

The Garden showed two exceptionally good photoplays—Mae Murray in "The Plow Girl" and Marguerite Clark in "Miss George Washington" to S. R. O. The Casino featured Charles Ray in "The Honorable Algy."

It is rumored that the Majestic, one of Des Moines' prettiest photoplay houses, will reopen shortly with "Ramona" as the first attraction. It is Mr. Elbert's idea to show only the biggest and best.

B. F. Elbert, of Elbert & Getchell, is in New York on business connected with their various theaters. A. H. Blank, one of the new company organized to take [illegible], has returned from a trip over his special territory.

KAHN.

## COLUMBUS, OHIO

COLUMBUS, OHIO (*Special*).—Rose Stahl renewed her popularity with Columbus theatergoers in "Our Mrs. McChesney" at the Hartman, Nov. 27-29. In a role played in stock at the old Grand Opera House several years ago and has a large following here. Good houses for the Thanksgiving matinee and the other performances greeted "Daddy Long-Legs," Nov. 29-Dec. 1. Frances Carson was Judy and George Allison played opposite. "Justice," with John Barrymore and a superb cast, played the Hartman, Dec. 4-6, to good houses.

At Keith's week 4 Pelle Baker and George White and Lucille Cavanaugh headed the bill. Hugh Herbert, actor-author, and Jasper, the clever dog, added to the attractive bill. W. W. Prosser, manager of B. F. Keith's, has installed a series of Sunday night concerts which has proved very popular.

Burlesque at the Lyceum continues to draw well. "The Cherry Blossoms," with Joseph K. Watson, being the current attraction. The Broadway bill is headed by Eddie Dunnigan and Viola Rudell, former Columbus people.

LEONARD G. LATHAM.

# DATES AHEAD

*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.*

### DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Balto. 18-23; N. Y. C. 25—indef.

ARLISS, George (Klaw & Erlanger and Geo. C. Tyler): Balto. 11-16.

ARMS and the Girl (Wm. Harris, Jr.): B'klyn 11-16.

BERNHARDT, Madame Sarah (W. F. Connor): N.Y.C. 4-23.

BIRD of Paradise (Oliver Morosco): Kansas City 10-16, St. Joseph 17, 18, Lawrence, Kan., 19, Topeka 20, Wichita 21, La Junta, Colo., 22, Colorado Springs 23, Denver 24-30.

BLINDNESS of Youth: Detroit 11-16.

BOOMERANG, The (David Belasco): Chgo. Nov. 13—indef.

BRAT, The (Oliver Morosco): Washington 11-16.

BROADWAY After Dark (Halton Powell): Jersey City, N. J. 11-16.

BROADWAY After Dark (National Producing Co.): Wilmington, O., 15, Springfield 15, Marion 16, Fremont 17, Canton 18, Salem 20, Greenville, Pa. 27.

CAPTAIN Kidd, Jr. (Cohan and Harris): N.Y.C. Nov. 13—indef.

CHEATING Chesters (A. H. Woods): N.Y.C. Aug. 9—indef.

CINDERELLA Man (Oliver Morosco): Boston Nov. 13—indef.

CLARKE, Harry Corson and Margaret Dale Owen: Empire Theater, Calcutta, India—indef.

COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 23—indef.

COMMON Clay (A. H. Woods): Pittsburgh 11-16.

DADDY Long Legs (Henry Miller): N.Y.C. 11-16.

DALY, Arnold (Henry B. Harris, Exr.): N.Y.C. 5—indef.

DAUGHTER of Mother Machree (Lefler and Bratton): Cleveland 11-16.

DITRICHSTEIN, Leo (Cohan and Harris): Boston Nov. 27—indef.

DORA Deane: N.Y.C. 11-16.

DREAM Girl o' Mine (Clifford Hippie): Nashville 11-16, Memphis 18-25, New Orleans, La. 24-30.

DREW John (Chas. Frohman): N.Y.C. Oct. 26—indef.

ELINORE, Kate (Williams and Hill): New Orleans 11-16.

EMMETT, Gracie (Circuit): Boston 11-16.

END of a Perfect Day (Gaskill and MacVitty): Defiance, O., 13, Bowling Green 14, St. Marys 15, Muncie, Ind. 16.

EVERYWOMAN (Henry W. Savage): American Falls, Ida., 13, Pocatello 14, Logan, U. 15, Brigham 16, Salt Lake City 25-30.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Phila. Oct. 1-Dec. 30.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Livingston, Mont. 13, Butte 14, 15, Missoula 16, 17, Spokane, Wash. 18, 19, Yakima 20, Tacoma 21-23, Seattle 24-30.

FAIR and Warmer (Selwyn and Co.): B'klyn 11-16, Newark, N. J. 18-23, B'klyn 25-30.

FERGUSON, Elsie (Klaw and Erlanger): Chgo. Nov. 13, Dec. 16, N.Y.C. 25—indef.

FISKE, Mrs. (Corey and Rifter): N.Y.C. 11-16, Phila. 25—indef.

FIVE Nights: Paterson, N. J. 11-16.

FOR the Man She Loved (Arthur C. Alston): Bridgeport, Conn. 11-13, Hartford 14-16.

FRECKLES (Eastern B'way Amuse. Co.): Tunkhannock, Pa. 14, Honesdale 15, East Stroudsburg 16, Cambridge, Md. 25, Princess Ann 27.

FRECKLES (Western B'way Amuse. Co.): Cloverbull, Wyo. 13, Lowell 14, Billings, Mont. 15, Sheridan, Wyo. 25, Gillette 26, Alliance, Neb. 27.

FRECKLES (Southern B'way Amuse. Co.): Dublin, Tex. 13, Comanche 14, Brownwood 15, San Angelo 16, Lampasas 18, Waco 19, MacGregor 20, Temple 21, Taylor 22, Austin 23, San Antonio 25, Corpus Christi 27.

FULL House: Logansport, Ind. 14, South Bend 15, Michigan City 16, Benton Harbor, Mich. 17, Battle Creek 19, Kalamazoo 20, Flint 21, Coldwater 22.

GETTING Married (Wm. Faversham): N.Y.C. Nov. 6—indef.

GIRL He Couldn't Buy (H. H. Marry): Rossland, B. C. 13, Grand Forks 14, Greenwood 16, Kelowna 19, Vernon 20, Kamloops 22, 23, Vancouver 25-30.

GIRL He Couldn't Buy (Arthur C. Alston): Chgo. 11-16.

GIRL Without a Chance (Eastern: Robert Sherman): Monongahela 11, Tarentum, Pa. 13, Irwin 14, Clearfield 15.

GIRL Without a Chance (Western: Robert Sherman): Farmington, Ia. 13, Wapello 14, Kewanee, Ill. 16, Quincy 17.

GOOD Gracious Annabelle (Arthur Hopkins): N.Y.C. Oct. 31—indef.

GRAHAM, Oscar: Clifton, Tex. 13, Whitney 14, De Leon 15, Albany 16, Strawn 18, Thurber 19, Colorado 20, Big Springs 21, Midland 22, Odessa 23, Carlsbad, N. Mex. 25, Pecos, Tex. 26, Alpine 27, 28.

HER Market Value (A. H. Woods): Nov 26—indef.

HIS Bridal Night (A. H. Woods): Cinti 11-16.

HIT-THE-TRAIL Holiday (Cohan and Harris): Chgo. 24—indef.

HODGE, William (Lee Shubert): N.Y.C. Oct. 4-Dec. 16.

HOLMES, Taylor (Jos. Brooks): Boston 4—indef.

HOUR of Temptation (Phil P. Benedict): Omaha 11-16.

HOUSE of Glass (Cohan and Harris): Chgo. Nov. 27—Dec. 23.

HOUSE of Glass (Western, Cohan and Harris): Natchez, Miss. 13, Vicksburg 14, Greenwood 15, Little Rock, Ark. 16, Little Rock 25, Hot Springs 26, Texarkana 27.

HOW Hearts and Homes Are Broken: St. Louis 11-16.

IKEY and Abey (George H. Rubb): Denison, Ia. 13, Harlan 14, Ute 15, Soldier 16, Neola 17, Elmo, Mo. 18, Burlington Jct. 19, Tarkio 20, Lennox, Ia. 21, Humeston 22, Elliston 23, Shenandoah 25, Defiance 26, Dawson 27.

IN Walked Jimmy: Detroit 11-16.

IRVING Place Theater Co.: N.Y.C. Sept. 26—indef.

JUST a Woman (Messrs. Shubert): Cinti, 11-16.

JUSTICE (John D. Williams): Cleveland 11-16, Detroit 18-25, Grand Rapids 25, 26, Battle Creek 27.

KELLEY, John E.: Columbus 11-16.

KINGSTON, Gertrude: N.Y.C. 18-30.


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LITTLE Girl in a Big City (B. A. Arthur G. Alston): Phila. 11-16.

LITTLE Girl That God Forgot: Phila. 11-16.

LITTLE Peggy O'Moore: N.Y.C. 4-16.

LITTLE Peggy O'Moore (National Producing Co.): Lexington, Neb. 13, Coad 14, Sterling, Colo. 15, Sidney, Neb. 16, Cheyenne, Wyo. 25, Laramie 26, Rawlins 27.

MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 2—indef.

MERRY Wives of Windsor (Silvio Hein): Rochester, N. Y. 14-16.

MILE-a-Minute Kendall (Oliver Morosco): N.Y.C. Nov. 26—indef.

MILLIONAIRE'S Son and the Shop Girl: Balto. 11-16.

MISSION Play: Indianapolis 11-16.

MY Mother's Rosary (Ed. Rowland): Phila. 11-16.

NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept. 14—indef.

O'HARA, FISKE (Augustus Pitou Jr.): Syracuse, N. Y. 13, 14, Fulton 15, Schenectady 16, Boston 18-30.

OLD Lady 31 (Lee Kugel): N. Y. C. Oct. 30—indef.

OTHER Man's Wife (Gaskill and MacVitty): Sibley, Ia. 13, Spencer 14, Sheldon 15, Cherokee 16.

OTHER Wife (Lambert Producing Co.): Ridgway, Pa. 13, Brookville 14, Johnsonburg 15, Du Bois 16, Rochester, N. Y. 18-23, Olean 25, Wheaton 26, Perry 27.

OUR Little Wife (Selwyn and Co.): N.Y.C. Nov. 18—indef.

PATTON, W. R. (Frank B. Smith): Biddeford, Ia. 13, Boone 14, Cambridge 15, Marshalltown 24, Toledo 25, Belle Plaine 26, Vinton 27.

PEG o' My Heart: Worcester, Mass. 11-16.

PIERROT the Prodigal (Winthrop Ames and Walter Knight): N.Y.C. Sept. 6—indef.

POLLYANNA (Jos. Brooks and Geo. C. Tyler): N.Y.C. Sept. 18-Dec. 23.

PORTMANTEAU Theater Co. (Stuart Walker): N.Y.C. Nov. 27—indef.

POTASH and Perlmutter in Society (A. H. Woods): Buffalo 11-16.

REBECCA of Sunnybrook Farm (Gaskill and MacVitty): Kewanee, Ill. 13, La Salle 14, Princeton 15, Sterling 16.

SEVEN Chances (David Belasco): N.Y.C. Aug. 18-Dec. 16.

SKINNER, Otis (Chas. Frohman, Inc.): Boston 11-Jan. 6.

SOTHERN, E. H. (Messrs. Shubert): Detroit 11-16, Chgo. 18-Dec. 9.

STAHL, Rose (Chas. Frohman, Inc.): Louisville 11-13, Bloomington, Ind. 14, Terre Haute 15, Decatur, Ill. 16.

STARR, Frances (David Belasco): Phila. 27-Dec. 16, N. Y. C. 21—indef.

SUNNY South (J. C. Rockwell): Van Wert, O. 13, Ottawa 14, Nevada 15, Londonville 16, Worcester 17, West Salem 19, Tiffin 20, Chgo. Jct. 21, Sycamore 22, Sandusky 23, Port Clinton 24, Napoleon 27.

TAKE Your Medicine (Henry W. Savage): Boston 4-18.

TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—indef.

TREE, Sir Herbert: Chgo. Nov. 27—indef.

12TH Chair (Wm. Harris): N. Y. C. Nov. 25—indef.

TREASURE Island (Chas. Hopkins): N.Y.C. Oct. 31—indef.

TURN to the Right (Winchell Smith and John Golden): N. Y. C. Aug. 17—indef.

TWIN Beds (A. H. Stern and Co.): Seattle, Wash. 10-16, Aberdeen 17, Centralia 18, Astoria 19, Salem, Ore. 20, Portland 21-23, Sacramento, Cal. 25, 26, Marysville 27.

TWIN Beds (Special): A. H. Stern: St. Louis 17-23, Milwaukee 24-30.

UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.

WARFIELD, David (David Belasco): N.Y.C. Oct. 10—indef.

WASHINGTON Square Players: Rochester, N. Y. 12, 13.

WASHINGTON Square Players: N.Y.C. Aug. 30—indef.

WELCH, Joe (M. Jacobs): Kansas City 11-16.

WHICH One Shall I Marry? (Rowland and Howard, Inc.): Birmingham, Ala. 11-16, Richmond, Va. 25-30.

WOMAN Has Married: Washington 11-16.

YELLOW Jacket (Matinees only): Nov. 6—indef.

**PERMANENT STOCK**

ANDERSON, Ind.: Crystal.

BAKERSFIELD, Cal.: Opera House.

BAY CITY, Mich.: Grotto.

BALTO.: Colonial.

BOSTON: Jewett.

BOSTON: Copley.

BRIDGEPORT, Conn.: Lyric.

BROCKTON, Mass.: Hathaway.

BROOKLYN: Fifth Avenue.

DENVER: Denham.

DES MOINES, Ia.: Princess.

ELMIRA, N. Y.: Mozart.

EL PASO, Tex.: Texas Grand.

EVANSVILLE, Ind.: Majestic.

FAIRMONT, W. Va.: Hipp.

FARGO, N. D.: Orpheum.

FT. WAYNE, Ind.: Temple.

HALIFAX, N. S.: Academy.

HAVERHILL, Mass.: Academy.

HUTCHINSON, Kan.: Home.

JOPLIN, Mo.: Empress.

LANCASTER, Pa.: Fulton.

KANSAS CITY: Willis Wood.

LANSING, Mich.: Gladmer.

LAWRENCE, Mass.: Colonial.

LOS ANGELES: Burbank.

LOS ANGELES: Morosco.

LOWELL, Mass.: Opera House.

LYNN, Mass.: Auditorium.

MALDEN, Mass.: Apollo.

MANCHESTER, N. H.: Park.

MILWAUKEE: Shubert.

MINNEAPOLIS: Shubert.

MT. VERNON, N. Y.: Playhouse.

NEW BEDFORD, Mass.: New Bedford.

NEW BRITAIN, Conn.: Lyceum.

NEW HAVEN, Conn.: Hyperion.

NEW LONDON, Conn.: Playhouse.

NEW YORK CITY: Elsmere.

NEW YORK CITY: Lafayette.

NEW YORK CITY: Lincoln.

NEW YORK CITY: Sweener.

NEWARK, N. J.: Odeon.

NORTHAMPTON, Mass.: Academy.

OAKLAND, Cal.: Playhouse.

OAK PARK, Ill.: Otis Oliver.

OKLAHOMA CITY, Okla.: Overholser.

PATERSON, N. J.: Empire.

PHILADELPHIA: Knickerbocker.

PHOENIX, Ariz.: Elks.

PITTSBURGH: Empire.

PORTLAND, Ore.: Baker.

PORTSMOUTH, N. H.: Sun.

READING, Pa.: Orpheum.

SALEM, Mass.: Empire.

SALT LAKE CITY: Wilkes.

SAN ANTONIO, Tex.: Grand Opera House.

SAN FRANCISCO: Alcazar.

SAN FRANCISCO: Wigwam.

SEATTLE: Orpheum.

SHARON, Pa.: Morgan-Grand.

SIOUX CITY, Ia.: Grand Opera House.

SIOUX CITY, Ia.: Princess.

SOMERVILLE, Mass.: Somerville.

SPOKANE: American.

SPRINGFIELD, Mo.: Jefferson.

ST. JOSEPH, Mo.: Tootle.

ST. LOUIS: Park.

ST. LOUIS: Players.

ST. PAUL: Shubert.

UNION HILL, N. J.: Hudson.

WALTHAM, Mass.: Scenic.

WASHINGTON, D. C.: Howard.

WICHITA, Kan.: Crawford.

WILKES-BARRE, Pa.: Nesbit.

WINNIPEG, Can.: Winnipeg.

YONKERS, N. Y.: Warburton.

**TRAVELING STOCK**

COLUMBIA: Milford, Del. 11-16.

CORNELL Price Players: Canal Dover, O. 4-16.

DAVIS, Walter (Adam W. Friend): Olean, N. Y. 11-16.

MORRILL, Elizabeth: Willmar, Minn. 11-16.

RAE, Ida Weston: Coons Bluff, Neb. 11-16.

WICHIT Brothers: Seward, Neb. 11-16.

**OPERA AND MUSIC**

ABARBANELL, Lina (John Cort): N.Y.C. Sept. 11-Dec. 16.

ACORN Opera Co. (Milton and Sargent Aborn): N.Y.C. Nov. 20—indef.

ALONE At Last (Messrs. Shubert): Cinti. 24-30.

BIG Show (Chas. Dillingham): N. Y. C. Aug. 31—indef.

BLUE Paradise (Messrs. Shubert): Chgo. Sept. 17-Dec. 23, Phila. 25—indef.

BLUE Paradise (Messrs. Shubert): Columbus, O. 14-16.

BRINGING Up Father in Politics (Gus Hill): Toledo, O. 11-16.

CENTURY Girl (Chas. Dillingham and Florenz Ziegfeld): N. Y. C. Nov. 6—indef.

COHAN Revue 1916 (Cohan and Harris): Washington 11-16, Phila. 25—indef.

FRANKLIN, Irene (Frederic McKay): St. Louis 11-16.

GIRL Who Smiles: Murfreesboro, Tenn. 13, Nashville 14, Paris 15, Paducah, Ky. 16, Union City, Tenn. 18, Jackson 19, Memphis 20, Clarksdale, Miss. 22, Helena, Ark. 23, Greenville, Miss. 25, Greenwood 26.

GO TO It (F. Ray Comstock and Wm. Elliott): Chgo. Nov. 26—indef.

GUS Hill's Follies of 1917: Pittsburgh 11-16.

HELD, Anna (Messrs. Shubert): N.Y.C. Nov. 20—indef.

HER Soldier Boy (Messrs. Shubert): N.Y.C. 6—indef.

HITCHCOCK, Raymond (Chas. Dillingham): Boston, Nov. 27—indef.

HYAMS and McIntyre (Perry Kelly): St. Louis 11-16.

KATINKA (Arthur Hammerstein): Chgo. Nov. 20-Dec. 23.

LITTLE Cafe (Philip H. Niven): Mansfield, O. 13, Zanesville 14, Marietta 15, Parkersburg, W. Va. 16.

MAID to Order (Castle Producing Co.): Durham, N. C. 13, Dunn 14, Fayetteville 15, Wilmington 16, Lumberton 20, Hamlet 19, Rockingham 20, Concord 21, Salisbury 22, Charlotte 23, Spartanburg, S. C. 26, Greenville 27.

MISS Springtime (Klaw and Erlanger): N.Y.C. Sept. 25—indef.

MONTGOMERY and Stone (Chas. Dillingham): Phila. 27-Dec. 23, Boston 25-Jan. 6.

MITT and Jeff's Wedding (Joe Pettingill): Milwaukee 11-16.

MUTT and Jeff's Wedding: Phila. 11-16.

ONLY Girl (Joe Weber): Cleveland 11-16.

PASSING Show of 1916 (Messrs. Shubert): Balto. 11-16, Boston 25-Jan. 6.

POM-POM (Henry W. Savage): Grand Rapids 11, 12, South Bend, Ind. 13, Ft. Wayne 14, Toledo, O. 15, 16, Cleveland 18-23, Pittsburgh 25-30.

PRETTY Baby: Indianapolis 11-16.

PRINCE of Pilsen (Perry J. Kelly): Columbia, Pa. 13, Lancaster 14, Wilmington, Del. 15, 16.

PRINCESS Pat (John Cort): St. Paul 11-16.

ROBINSON Crusoe Jr. (Messrs. Shubert): Buffalo 11-16, Chgo. 24—indef.

SCHEFF, Fritzi (Geo. Anderson): Phila. 11-23.

SERENADE, The (Walker and Stevens): Atlanta, Ga. 12, 13, Anniston, Ala. 14, Jackson, Tenn. 15, Vicksburg, Miss. 16, Monroe, La. 18, Ruston 19, Shreveport 20, Texarkana, Tex. 21, Little Rock, Ark. 27.

SHOW of Wonders (Messrs. Shubert): N.Y.C. Oct. 26—indef.

SO Long Letty (Oliver Morosco): N.Y.C. Oct. 23—indef.

STEP Lively (Acme Production Co.): Richmond, Va. 11-16.

SYBIL (Chas. Frohman, Inc.): Proy. 11-16.

VERY Good Eddie (Marbury-Comstock): B'klyn 11-16.

WHEN Dreams Come True (Coutts and Tennis): Ashland, Pa. 13, Mt. Carmel 14, Shamokin 15, Sunbury 16.

WILSON, Al. H. (Sidney R. Ellis): Augusta, Ga. 13, Aiken, S. C. 14, Savannah, Ga. 15, Charleston, S. C. 16, Orangeburg 18, Greenwood 19, Athens, Ga. 20, Greenville, S. C. 21, Anderson 22, Spartanburg 23, Knoxville, Tenn. 25, Soldiers' Home 26, Bristol 27.

YOU'RE in Love (Arthur Hammerstein): Boston 7—indef.

**MINSTRELS**

FIELD, Al. G.: Anderson, Ind. 13, Muncie 14, Connersville 15, Hamilton, O. 16, Columbus 17-24.

O'BRIEN, Neil (Oscar F. Hodge): Danbury, Conn. 13, Middletown 14, Torrington 15, Stamford 16, Newport News, Va. 25, Norfolk 26, 27.

**MISCELLANEOUS**

DIAGHILEFF'S Ballet Russe: Omaha 16.

LUCY, Thomas Elmore: Amarillo, O. 13.

THURSTON the Magician (Jay Klink): Louisville 11-16, Nashville, Tenn. 18-23, Memphis 24-30.

# LETTER LIST

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**WOMEN**

Alexander, Gladys.
Baldwin, Mr. and Mrs. Walter, Frances J. Barrow, Alice Bentley, V. Birchard, Marion Buell, Laura Burt, Daisy Burton, Della Burton.
Cadieux, Madeline, E. Campbell, Marjorie Carter, Mae Cassidy, Irene Clarke, Geniere Cliff, Marjorie Cook, Jane Courthope.
Delevanti L., Louise Dyer.
Ekehroe, Mayme, Inez Gerard.
Hampton, Mary, Jane Haven, Miss Hillman, Florence Oliver Hart, Alice Haynes, Helen Howard.
Jackson, Mary.
Lawson, Anita, Frances Lincoln, Minerva Lithgon.
Mack, Mrs. Donald.
Nack, Nila.
Post, Georgia, Dorothy Pond, May Price.
Rhodes Lillian, Mae Rourke, Elsa Ryan.
Shattuck, Truly, Sue Smith, Leslie Sosna, May Stewart, J. Blair Stirling, Mrs. Rellie Deavers Sullivan, Thornton, Romilly, Edythe Tressider.

**MEN**

Alexander, Hal, John Alexander, James F. Alling.
Becka, Alfred, Arthur Bell (Mutt and Jeff company), L. Britton, Tom Brown, Earl Burnside, James F. Burtis, Carter, Frank, Joseph Carter, William Celquia, Fred Crosby, Irving Cummings, Edwin Cushman.
Delaney, Bert, Russell De Richard, Charles Dickson, Alan Dinehart, Henry E. Dixey, R. P. Donaldson, William Lennox Duran.
Faulkner, Chiltonham, Edwin Fosberg.
Gardner, George L., William Gaxton, Gordon Gunnies, John Taggart Gillies.
Hale, Ross, Frederick Hallen, Joe Healy, Hobart Henley, Oliver E. Hinsdell.
Jones, Walter P.
Kenny, George W., Percy J. Kilbride, Mannart Kippen.
Lee, Eddie, George Le Soir, W. H. Lorella, W. H. Lytell.
McAndrew, Raymond J., Frank D. McEntee, Arthur Maitland, Miller and Draper, Pierce, Franklin, George Plympton, Reynolds, Walter H., Richard Ridgely.
Shawer, E. P., Russell Snoall, George Carlton Somner, George Stevens, Harry Stockton, Fred Stone.
Totten, Joseph.
Van Boekman, Walter.
Weber, Joe, Tullo M. Webb, Raymond Wells, Fred R. Willard.

# MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT. ESTABLISHED MAY 30, 1908

A BROOKLYNITE, signing simply the initials "J. J." asks the *New York Sun* why it is we have so few really funny movies. He asserts that he has seen many comedies on the stage which were full of laughs, but that few of them have been pictured.

"Instead," writes "J. J." "we have on the screen the slapstick abomination, utterly lacking in humor,

PAULINE FREDERICK.
In "The Slave Market"—Famous Players.

and when the producer seeks to rise above this the result usually is far-fetched and dreary."

The screening of the Hoyt farces and similar stage successes is suggested by the correspondent in his concluding paragraph.

While "J. J." in a measure has cause for complaint, since some so-called comedies of the films have been of inferior slapstick variety, there have, at the same time, been numerous examples of the humorous which were praiseworthy. The *Sun's* querist must remember, also, that minus the spoken word comedy is harder to "get over" than almost any other variety of screen production. A great part of the charm of Charles Hoyt's farces was contained in the lines. Subtitles, however, witty and well placed, will not adequately compensate for the loss of the spoken word. Thus the natural tendency of producers is toward the comedy of action. That out of this has developed a naive artist of the grotesque such as Charles Chaplin would seem to justify the existence of slapstick comedy. There will be those, of course, to deny that Chaplin is an artist. The fact remains that he has done something that no one else has accomplished, before or since, as successfully. There is art in doing a particular thing better than anyone else can do it.

There follows the somewhat higher development of slapstick in the Douglas Fairbanks films of recent release. Therein the activity of the star, coupled with the effective use of the camera, have created almost, if not quite, a unique form of comedy on the screen.

Nor can we overlook the comedies of the Kalem people, the Christie productions, the Keystones, Pathes, Seligs, Essanays, Vitagraphs and others. There are, among all of these, many excellent examples of screen fun, usually of a wholesome, spirited, rollicking character. And of course, it is equally true, that nearly all the companies have failed at times in their efforts.

There is another brand of so-called screen comedy that is inexcusable; we refer to that which depends for its laugh-provoking qualities upon the lewd or disgusting. Luckily the few pictures of this sort have been very quickly thrown into the discard.

It has remained for players like Marguerite Clark, and even Mary Pickford, though she is not considered a comedienne, and producers such as those of the Paramount group, Metro and others of like character, to achieve what may be termed refined comedy. "Miss George Washington" from Famous Players, with Marguerite Clark in the title role, is a noteworthy example. It would be interesting to know whether "J. J." saw this comedy and what he thought of it.

Like everything else in motion pictures, the comedy element is susceptible of improvement and it is being improved. Compare any of the comedy pic-

LENORE ULRICH,
In a Scene from Morosco's "Road to Love."

tures of today with those produced a few years ago and the advancement may be easily seen.

So, if "J. J." will be patient, all the farces even of his beloved Hoyt, may be translated to the screen in time. But it is not primarily to the old comedies the film "fan" must look for his mirth-provoking entertainment; there will be new ideas, new developments following naturally upon the evolution of a new medium whose excursions into the vast realms of "visual motion" have only begun and are as yet, largely tentative.

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***"Life is a curious thing. It's full of bumps, hard knocks and laughs. Sometimes the laugh is on us; sometimes we have it on the other fellow."—Paramount Progress.***

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The little world of motion picture trade journalism in New York has been considerably agitated of late by the announcements of the forthcoming advent, and by the final appearance, of a new publication in its midst. The initial effort, it would appear, has fulfilled the promises made for it.

THE NEW YORK DRAMATIC MIRROR, untroubled by the wave of unrest resulting from the arrival of a contemporary, offers its congratulations, believing there is room for whatever is worth while and that only such will survive. THE MIRROR maintains a unique and unassailable position, appeals to its readers because of its original qualities and retains its traditional character. It is, therefore, unannoyed by the newcomer in the field. After all, the ultimate good of the film industry is, or should be, the paramount purpose of all publications devoted either wholly or in part to the screen. To that end, believing rather in co-operation than competition, THE MIRROR has no hesitation in extending the right hand of fellowship to the debutant.

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***"We're for clean plays, and we're with the woman of the country in their aggressive work toward stamp out the other kind."—Stillman Theater Program.***

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At first blush, it would appear that the most difficult effects to reproduce successfully on the screen, would be psychological sensations, mental phenomena, and the like. But as in everything else, thought, care and conscientious effort will overcome most obstacles. This was proved by the recent Frohman production of Augustus Thomas's famous play, "The Witching Hour," as a photodrama. The play is based on telepathy, and kindred invasions of the realms of metaphysics. By means of the dominating personality of at least one of the players, and the employment of admirable types as foils thereto; the use of the closeup, as it should be used together with

FANNIE WARD,
In "Betty to the Rescue"—Lasky-Paramount.

other technical effects, as well as the excellent *mise en scène*, the feat was accomplished without the use of the spoken word and comparatively few subtitles. There have been other pictures which have succeeded in this direction and which indicate that this important phase of the drama may find an exceptional medium in the screen, supplying that which neither the written nor spoken word could adequately convey.

ADAM HULL SHIRK.

## SUNDAY PICTURES ARE INDISPENSABLE, SAYS HARRY SHERMAN

**Drastic Action is Necessary to Prevent Closing, He Declares**

Discussing the recent decision of the Appellate Division of the Supreme Court that Sunday pictures are a violation of the code in this State, President Harry A. Sherman, of Sherman-Elliott, Inc., says:

"Sunday pictures are indispensable to the second city of the world, whose inhabitants represent every race and religion in the world. In New York City today we have over one thousand picture theaters with a Sunday attendance of almost two million.

"The majority of the people who go to the pictures on Sunday are those whose daily routine is one of grind and drudgery. What is more picturesque than to see the kiddies all dressed up, accompanied by father and mother, in their best clothes, on the way to the movies on a Sunday afternoon?

"Do those narrow-minded, Puritanical, so-called reformers ever stop to think what a calamity it would be to deprive the common people of this innocent Sunday recreation, and what a blessing to pool-rooms, gambling joints, saloon-keepers, and other places of viciousness?

"To prevent the Sunday closing of movie houses, the people should take drastic action. Figuratively speaking, take up arms against such an abominable attempt to curtail their privileges. Every moving picture theater owner should exhibit slides, stating the facts and warning the people of the danger that confronts them. Every 'movie' lover should petition his State Senator or Assemblyman to do his utmost to see that a law is passed allowing Sunday 'movies' without restrictions.

"To aid the cause, to show my sincerity in the matter, I am prepared to furnish printed postal cards to exhibitors, moving picture theaters, organizations, and individuals to be filled in, protesting against the closing of Sunday moving picture theaters."

## "PATRIA" JANUARY 1ST

**International Determines on Date for Release of Serial**

January 1st has been definitely fixed by the International for the release of "Patria," its patriotic photoplay in 15 episodes, featuring Mrs. Vernon Castle.

A number of the scenes of "Patria" were retaken in order to remedy slight defects. The International, in undertaking the production of this patriotically inspiring and intensely interesting drama, determined upon nothing short of perfection and is religiously adhering to that resolution in finishing the great picture.

The story of "Patria" opens in Newport amid scenes of its most exclusive society and wealth, centers in and around New York, and reaches its conclusion on the Mexican border.

Mrs. Castle and her company are now in Los Angeles, where some of the concluding scenes of "Patria" will be enacted.

For these scenes, the services of Jacques Jaccard, the celebrated director, have been secured. Probably no director living has had a wider experience in the character of work called for in the concluding portions of "Patria" than Mr. Jaccard. Under his able and energetic direction the final episodes will be finished for the release now definitely fixed for January 1st.

A SCENE FROM FROHMAN'S "THE WITCHING HOUR."
Left to Right: Lewis Sealey, G. Aubrey Smith, and Marie Shotwell.

## "NINETY AND NINE" IS NOW READY

### Greater Vitagraph Announces Old-Time Melodrama with Strong Cast and Striking Scenes

That famous old melodrama which millions have witnessed on the spoken stage—"The Ninety and Nine"—is to be ready for release on Christmas day through Vitagraph V. L. S. E. exchanges as a Greater Vitagraph screen production. J. Stuart Blackton supervised the picture.

More than an ordinary Christmas present is thus provided by Vitagraph for both exhibitors and patrons of motion pictures. "The Ninety and Nine" is unusually seasonable as a Christmas release. But beyond that it is produced on a lavish, spectacular scale that is certain to call forth unbounded admiration.

William Courtleigh, long under the stage management of Charles Frohman and Oliver Morosco, appears in Vitagraph's "The Ninety and Nine" in the famous part of Tom Silverton, drunkard and ne'er-do-well. It may cause a laugh to say it, but the role fits Mr. Courtleigh like the proverbial old glove, and he agreeably returns the compliment.

Lucille Lee Stewart plays opposite Mr. Courtleigh as Ruth Blake. Her work in "His Wife's Good Name" is sufficient commentary of what she can do. She does it all in "The Ninety and Nine."

"The Ninety and Nine" is in five reels. Its release on Christmas day brings it between Alice Joyce's newest picture, "Whom the Gods Destroy," released on Dec. 18, and E. H. Sothern's third Vitagraph picture, "The Man of Mystery," released on New Year's day. If all good things do come in threes, here are three unusually good ones.

ETHEL CLAYTON AND CARLYLE BLACKWELL,
In "Broken Chains"—Peerless-World.

## REICHENBACH OPENS OFFICES

Harry L Reichenbach, perhaps one of the best known publicity promoters, and without a doubt one of the most successful in that profession, after refusing several tempting offers to align himself with various film concerns, has opened a general exploitation office at 1600 Broadway, and will give his attention to the publicising of various individuals and corporations in the future.

## NEW LEADING WOMAN

**Triangle Engages Mary MacIvor to Support Hart in Western "Thrillers"**

Mary MacIvor has been engaged as leading woman for Triangle's favorite delineator of Western characters, Wm. S. Hart.

During his successful career as a Triangle star, Hart has had numerous leading women, including Clara Williams, Enid Markey, Bessie Love, Margery Wilson, Nona Thomas and Alma Reubens, but advices from the coast, where the Hawks' drama is now being filmed, say that the initial work of Miss MacIvor is such as to assure her of many important roles in future.

No film production organization has been more keenly alive to the necessity of adequate subtitles than Triangle-Kay Bee. Fortunately Irvin Willat, an artist of discernment and distinct capabilities had been placed in charge of the photographic and art department. Willat set to work to develop the subtitle to its ultimate possibility.

The decorative subtitle which Willat originated and continues to carry out so successfully in Triangle-Kay Bee releases, has been imitated far and wide. But Willat is by no means through. He is not particular whether he is complimented by imitators or not. As fast as others get out copies, he springs something new.

## FILM SHOWS MAKE FOR MORE ORDERLY SABBATH

**Wm. N. Selig Discusses Projected Closing of Picture Houses on Sundays**

William N. Selig, one of the pioneers in the motion picture industry, was recently interviewed on the subject of Sunday motion picture shows. "One can look back for the past seven or eight years and can then appreciate the wonderful influence wielded by motion pictures in the Sabbath observance cause. Motion pictures coupled with 'Sabbath Observance' may sound queer to the 'hide-bound' but to thinking people the motion picture is a means to a more orderly Sabbath," he says.

"Before the popularity of the motion pictures, young America, particularly in the cities, was thrown in close proximity to saloons, beer gardens, pool-rooms and other amusement places of like character. All the above were particularly tempting on the Seventh Day. Following the establishment of the neighborhood or community picture theater, an immediate falling off of patronage in other directions was noticeable on Sunday. This fact was particularly noticeable to the saloon man, who considers the motion picture theater as his greatest enemy in a business way. And furthermore, motion pictures, with very rare exceptions, are clean and elevating and educating to the young.

"Then there is the financial side to the question. Young America turned loose for one entire day with a week's wages in his pocket rarely had funds the following Monday morning. It costs money to play pool or indulge in Sunday excursions. When the motion picture theaters became numerous all this was changed. Young America and his best girl discussed the movies, the players, and read all there was to read on motion picture topics. Then it was found that 10 cents admission for a Sunday afternoon movie matinee was much better than $10 gone and a Monday morning headache.

"Inquire of the liquor dealers and they will inform you that it is not William Jennings Bryan but motion pictures that must be guarded against if their business is to prosper; make inquiries of clergymen of all denominations, particularly in the cities, and they will support the contention that motion pictures are better than more doubtful amusements that will spring up everywhere should motion picture theaters be closed on Sundays; and then the savings banks will attest to the fact that the movies aid young men and young women to save their money. As one banker informed me: 'The young man and his girl spends two hours in a movie theater Sunday afternoon and the net cost is 20 cents. The next morning the young man has money to put in the savings bank.'"

## SYSTEM SAVES PLANT

**Essanay Establishment Escapes Destruction by Heroic Effort**

Essanay's thorough system of fire prevention saved the big Chicago plant from utter destruction, perhaps, or at least severe loss on Dec. 4, when crossed wires caused a blaze in one of the smaller film storage warehouses. As it stands the loss consisted only of ten million feet of old film.

It was the first test of Essanay's volunteer fire crew and they demonstrated their ability admirably. Their fire fighting was done under the direction of Robert E. Spoor, technical superintendent, who lost his prized hunting dog in the blaze.

During the fire Max Linder, the Essanay comedian, who had just completed his first work in the studio, was being interviewed in his dressing room by newspaper representatives. His first concern was for his picture, and he hurried his valet out of the plant with the clothes which had already registered in scenes and then calmly continued his interview.

Wilsel, L. A.
BESSIE LOVE,
Triangle-Fine Arts Screen Star.

## "PIDGIN ISLAND" IS COMPLETED—HERO IS INJURED

**Harold Lockwood Laughs at His Hurts, However; News of Metro Pictures**

Harold Lockwood, who sustained a fractured arm while rescuing May Allison from the waves in the production of "Pidgin Island" by Metro Yorke Company, smiles at his injuries and is satisfied that the picture now completed is just what was hoped for by the company and by Producer Fred Balshofer, who staged it out on the Coast.

The making of this picture was begun in the Yorke studios at Hollywood, Cal., and finished at Monterey, where a series of magnificent sea coast scenes was obtained. During the picturization Producer Fred J. Balshofer used scores of persons in the "underworld" scenes and near Hollywood, built a reproduction of Frisco's famous "Chinatown." In the Chinatown scenes outdoor night photography was tried with remarkable results.

Balshofer believes that the public prefers seeing adaptations of books and plays in preference to original scenarios. Negotiations were recently completed with James B. Hendryx for the motion picture rights to his novel "The Promise."

Ethel Barrymore, who has signified her intention of permanently abandoning the stage for the screen, had a free hand in the picturization of "The Awakening of Helen Richie," which John W. Noble directed. She is highly pleased with the result.

The new Metro Serial, "The Great Secret," with Bushman and Bayne, is now being finished at Quality Studios.

## REAL TALKING FILMS MAY SOON BE REALIZED

**Discovery to Reproduce Sounds by Means of Light is Being Developed**

That the talking motion picture—not the sort once tried with indifferent success, by means of a synchronized phonograph attachment, but the simon pure article—is soon to make its appearance is promised by certain individuals now working to perfect the process. While the method in its details is not announced, it consists, generally speaking, of the recording of sounds, vocal or instrumental, on the film when the picture is taken; the reproduction is reflected upon cells which respond with vibrations and produce a pure tone, of natural volume. Thus grand opera, dialogue, music of orchestra or band, natural sounds of every kind, will be given with absolute synchronization. The results of this discovery if made practical will undoubtedly revolutionize the film business. It is said that the projectors are even now negotiating for the development and exploitation of the new invention.

### FOREIGN MARKET LIVELY

President John R. Freuler of the Mutual Film Corporation has returned to Chicago after a week spent at his New York offices in the course of which he closed important contracts for the distribution of various Mutual film products in Denmark, Norway, Sweden, and Russia.

"The foreign film market has now reached a complete readjustment in the neutral zones and out of the range of the war," remarked Mr. Freuler. "Our films are now even working right up to the battle lines on both the north and the south of the great conflict. It has taken a good while for the foreign business to find itself in all the chaos of war and confusion of shipping and communication but we have things operating smoothly now."

*Witzel, L. A.*

CHARLOTTE BURTON,
Of Essanay Company.

GERTRUDE McCOY,
In "The Lash of Destiny"—Art Dramas.

## PREPARING FOR BEBAN PICTURE

**Active Work Begun at Morosco Studio on Sets for "His Sweetheart"**

Work was started as soon as George Beban arrived at the Morosco Los Angeles studio on sets representing New York's "Little Italy," to be used in filming his next Paramount picture, "His Sweetheart," to be released late in January.

Squalid buildings, little stores, badly torn up asphalt pavement, typical corner stores, and all that the New York Italian seems to hold sacred have been incorporated in this scene, so that Mr. Beban might feel perfectly at home when he got into his sacred corduroys and flannel shirt. Even the dilapidated horsecar will trundle across the scene when it appears on the motion picture screen.

The story has to do with local politics and involves the district attorney. It was written by Beban and Lawrence McClusky during a premeditated "vacation" in the Maine woods last Summer. Donald Crisp is the director.

## COMING SELIG FEATURES ARE NOVEL IN CHARACTER

**"Beware of Strangers" is an 8-Reeler; Others Announced**

An eight-reel Selig feature on which Colin Campbell is working in the Los Angeles studios, bears the interesting title, "Beware of Strangers." As the name implies, the theme takes the form of a warning to the unsophisticated who might be victimized by suave strangers. Gilson Willetts, the author, has obtained his material from police court annals which gave him details regarding the inner workings of a syndicate of crime. The cast includes such stars as Fritzi Brunette, Ed Coxen, Vivian Rich, Bessie Eyton, Tom Santschi, Eugene Besserer, Jack Richardson and others.

The theme of "The Five Franc Piece," a Selig feature film, centers around an historical episode in which the Emperor places an order for a million francs in a split coin. This coin plays an important part in the lives of a young inventor and his sweetheart.

According to William N. Selig, "The Garden of Allah" will soon be ready for release. Mr. Selig considers the film version of Robert Hichen's wonderful story as one of the most beautiful and elaborate productions ever given by the Selig Company.

### O'DONNELL QUITS SHERMAN-ELLIOTT

E. J. O'Donnell, who for some time past has been publicity manager for the Sherman-Elliott Company in their exploitation of the State rights for "The Crisis" has resigned to enter new fields of endeavor.

### BUYS PICTURE RIGHTS

The World Film Corporation has bought the motion picture rights of the play, "The Lady of the Mirror," by Justine Lewis, through the Bendix Music Bureau, which is now handling plays for stage and film production.

GEORGE STONE, the six-year-old Triangle-Fine Arts star, is probably the only boy of his age in California who has earned enough money by his own efforts to purchase an automobile. A few weeks ago he became the proud possessor of a touring car, which he is now learning to drive when off duty.

## "TRUANT SOUL" HEADS ESSANAY DECEMBER RELEASES

**President Spoor Says it is Walthall's Greatest Picture**

That "The Truant Soul," Henry B. Walthall's superfeature from Essanay, is the greatest exposition of Mr. Walthall's possibilities in the interpretation of an intense dramatic role, is the opinion of President Geo. K. Spoor.

This production, designed for a screen time of two hours, is a drama of a hidden menace. The story was written by Victor Rousseau, the novelist. Mary Charleson supports Mr. Walthall. The piece was directed by Harry Beaumont.

That this should prove an attraction extraordinary is the belief of Mr. Spoor, who has arranged a special aid for exhibitors in handling it. The picture will be released Christmas Day.

Preceding the release of "The Truant Soul" will be an extra feature from the Essanay studios. It is "The Phantom Buccaneer," with Richard C. Travers and Gertrude Glover. The screen time is one hour, twenty minutes.

Director Harry Beaumont is beginning work on Bryant Washburn's next feature. This is taken from the immensely popular "Skinner's Dress Suit."

Henry B. Walthall is prepared to begin the first scenes in his latest production. The title of this offering will shortly be announced.

Bryant Washburn is now at work in "The Girl God Made for Jones," a thirty-three minute Black Cat feature. Nell Craig has just completed two of them, "As In a Looking Glass" and "A Tale from the Decameron."

Five well-known players compose the stock company for "Is Marriage Sacred?" They are are: Marguerite Clayton, Lillian Drew, Sydney Ainsworth, Edward Arnold and Thomas Commerford.

## FIRST RELEASE OF NEW McCLURE SERIES IN JANUARY

**"Envy," with Ann Murdock, Coming from Superpictures, Inc.**

The first play of the "Seven Deadly Sins" series, produced by McClure Pictures, entitled "Envy," and starring Ann Murdock, will be released by Superpictures through Triangle exchanges Jan. 8. It is a five-reel drama. Miss Murdock will be supported by Shirley Mason and George Le Guere.

The other six pictures follow at regular intervals.

Each drama in the series will be a complete photoplay. The "Seven Sins" will be connected by the love story of Eve Leslie (Shirley Mason) and Adam Moore (George Le Guere). In each Eve is tempted by one of the seven sins. In each she triumphs.

The fiction story of "The Seven Deadly Sins," by Florence Morse Kingsley, author of "Titus—A Comrade of the Cross," is now appearing in *The Ladies' World*.

A powerful advertising campaign backs the productions.

Following Ann Murdock in "Envy," Holbrook Blinn in "Pride" will be released on Monday, Jan. 15; Shirley Mason in "Passion" on Jan. 22; H. B. Warner in "Wrath" on Jan. 29; Nance O'Neil in "Greed" on Feb. 5; Charlotte Walker in "Sloth" on Feb. 12; George Le Guere in "The Seventh Sin" on Feb. 19.

Richard Ridgley directed "Envy" and "Pride;" Theodore Marston the others.

NORMA TALMADGE, IN "PANTHEA."
Selznick Pictures.

A SCENE FROM "THE TRAITOR."
Pearl White in "Pearl of the Army," Pathe's New Serial.

# OPEN MARKET FOR RIALTO

## Managing Director Rothapfel Announces New Policy of Theater —Books Several Features

"Henceforth," declared Managing Director S. L. Rothapfel, of the Rialto Theater, New York, "I am for the open market system of booking." This statement followed the announcement last week that the "temple of the motion picture" would no longer house the Triangle features, the contract for the program having expired Oct. 21, according to Mr. Rothapfel.

"It was not renewed, thereafter," said Mr. Rothapfel, "and while I appreciate the value of the Triangle pictures, particularly those featuring Douglas Fairbanks, I feel that the pictures I have arranged for under the new policy will prove unsurpassed attractions."

For the week commencing Dec. 10, the screen version of Augustus Thomas' famous play, "The Witching Hour," produced by the Frohman Amusement Corporation, was the attraction.

Mr. Rothapfel immediately upon hearing of and reading the criticisms, with respect to this special release, got in touch with Julius Lichtenstein, who purchased the New York rights to this release, and arranged for a screening.

Following this will be the Selanick production of "The Foolish Virgin," with Clara Kimball Young; "The Girl Philippa," from Vitagraph, starring Anita Stewart; "Arsene Lupin," with Earle Williams, also a Vitagraph, and "Blind Justice."

"My theory," declared Mr. Rothapfel, "is that the theater and not the picture should be made an institution. The setting of the production is important and the direction of the theater counts very largely."

It is stated by Vitagraph Company that its productions have been selected by Mr. Rothapfel as the basis of his feature entertainment. In the case of "The Girl Philippa," to open Dec. 24, the Rialto will open its doors at 10 o'clock in the morning, so that all may have a chance to see the picture.

It is understood that the difficulty concerning the Triangle service arose over a renewal of contract and that it was on that account Mr. Rothapfel decided to adopt the open market method of booking attractions for the Rialto. Presumably the musical portions of the program will remain as heretofore.

# DE MILLE TO PRODUCE COHAN PLAY

## "Broadway Jones" to be Screened Under Supervision of Expert is Announced

Cecil B. De Mille has been engaged to supervise the production of the film version of "Broadway Jones," George M. Cohan's initial release through Artcraft.

Mr. De Mille left Los Angeles for the East recently to be present at the New York premier of his new Lasky-Farrar production, "Joan of Arc," on Christmas day. At Chicago he stopped over to show this film to the star, and it was during his stay in the Windy City that his engagement in connection with the production of the Cohan subject was effected.

It is planned to have "Broadway Jones" ready for release some time in February and work will be commenced on the production immediately in the New York studios. "Broadway Jones" is undoubtedly the most prominent of Mr. Cohan's many New York successes. Written and staged by himself, he also appeared in the title role at the Cohan Theater, on Broadway and Forty-second Street, three years ago. In the production of the screen version, Mr. Cohan will collaborate with Mr. De Mille, whose wide experience as a director of both stage and film plays will greatly enhance the Broadway favorite's debut in the silent drama.

"The acquisition of Cecil B. De Mille's services under the Artcraft banner offers further proof of our policy to enlist the best talent and brains in the industry in order to give the exhibitor and his patrons attractions that are entirely in keeping with the highest standard as evidenced by such stars as Mary Pickford and George M. Cohan," said Walter E. Greene, president of the Artcraft Pictures Corporation, discussing the matter.

# "SCREEN PROOF" PLAN ADOPTED FOR MUTUAL

## President John R. Freuler Announces Examination of Films Month Before Release

In a letter recently sent by President John R. Freuler of Mutual, to a studio contemplating making pictures for distribution by his company, are found indications of an interesting policy to be adopted for the coming year.

"It has been determined," says Mr. Freuler's letter, "that the Mutual will insist on a screen examination of every production to be offered in the corporation's projection rooms in Chicago, not less than four weeks ahead of the proposed release date, and that no release date will be set until the picture has been seen and approved by my committee."

"Perils of Our Girl Reporters," a sensational fifteen-story series, written by Edith Sessions Tupper and produced by the Niagara Film Studios, with the famous George Terwilliger as director, is to be released on Dec. 28 by the Mutual Film Corporation simultaneously with a smashing advertising campaign, both newspaper and billboard.

Nance O'Neill and Marjorie Rambeau, announced by the Powell-Mutual studios last week, have both begun work on new productions under their contracts with the capable direction of Frank Powell of the Frank Powell Producing Corporation.

These artists will each be presented in a series of feature pictures, Miss O'Neill being now in rehearsal of Mrs. Gertrude Atherton's sensational novel, "Mrs. Balfame," and Miss Rambeau in a picturization of "The Greater Woman," a remarkably strong drama by Algernon Boyesen.

Mary Miles Minter, the charming young lead of Mutual Star Productions, is at work on "The Innocence of Lizette," her fifth screen drama filmed by the American Film Corporation. The scenario is by Bessie Bonsel.

The fourth and last chapter of the "$10,000 Photo Novel"—a sequel to "The Diamond from the Sky" will be released on Dec. 18. At the time this chapter is shown an announcement and picture of the winner for the idea for the "sequel" will be given. During this week Chapter X of the thrilling story of "A Lass of the Lumberlands," featuring Helen Holmes, and Chapter V of "The Vampires" will be released.

## WANT MAX LINDER COMEDIES

Distributors from the four corners of the earth have opened negotiations with George K. Spoor, president of Essanay, for the rights to Max Linder's comedies. Competition to get the films is strong. Arrangements are under way whereby the films produced by the noted European comedian shall be shipped to Europe, Asia, Australia, Africa, and South America. Within but a short time from the release of the first of Max's barrels of fun, the entire world will be laughing.

## "THE ENEMY" DECEMBER 11

"The Enemy," the seven-reel Vitagraph Blue Ribbon feature, in which charming Peggy Hyland, Julia Swayne Gordon, Billie Billings, Evart Overton, Charles Kent, and James Morrison are seen to more than ordinary dramatic advantage, is released through the Vitagraph V. L. S. E. exchanges throughout the country on Dec. 11.

*Unit. N. Y.*
NILES WELCH.

Despite that he is still young, there can be no question of Niles Welch's experience. He has played with nearly all the large picture companies, usually in leading roles.

Born in Hartford, Conn., in 1888, Mr. Welch was educated at St. Paul's School in Concord, N. H., and afterward at Yale and Columbia, where he was prominent in athletics and also in college theatricals, playing leads in Columbia Varsity shows.

He was in stock for three years in the New England States, and then became a screen actor with Vitagraph. Afterward he worked with Metro, World, Universal, Pathe, again with Metro, and lately with Famous Players in "Miss George Washington," virtually sharing honors with the star. His work in the latter comedy has been commended by all the critics. In Metro's "One of Many," to be released as a special feature, he co-stars with Frances Nelson. A most enviable future undoubtedly opens up for Niles Welch.

# S. L. ROTHAPFEL DENIES HE HAS RESIGNED FROM RIALTO

## Neither Affirms or Denies Possibility of Doing So in Future

The rumor which gained prominence some weeks ago and has recently been revived through the projected erection of a new film theater at Forty-ninth Street and Broadway, to the effect that S. L. Rothapfel would sever his connections with the Rialto Theater, of which he is managing director, by Jan. 1 was partially denied by Mr. Rothapfel. That is to say, he would neither affirm nor deny that there might be truth in the rumor that he might make a change, though he positively denied that he had resigned as yet or that the matter of salary was concerned in any way.

"I am perfectly satisfied in that respect," he asserted, "and whatever I do my relations with the Rialto will remain of the most cordial character."

Just prior to being asked concerning his possible resignation, Mr. Rothapfel had been discussing enthusiastically his plans for the policy of the Rialto, which had recently turned to the open market method in booking pictures. There had been nothing in his conversation to suggest that he might be contemplating leaving the theater.

The rumor current included hints of a disagreement with the present official head of the Rialto company and assumed with all certainty that Mr. Rothapfel had negotiated with the new organization which is sponsoring the Forty-ninth Street house-to-be. It was in this regard that Mr. Rothapfel remained entirely noncommital

## DETAIL IN "WITCHING HOUR"

### Art Director Specially Employed to Prepare Sets

In order to leave no room for any possible criticism and to make "The Witching Hour" a superlative attraction in every detail, including technique and stage setting, William L. Sherrill, president of the Frohman Amusement Corporation, producers of "The Witching Hour," especially employed an art director to whom was assigned the duty of picking out the various properties used in the interior sets.

The interior scenes of Jack Brookfield's living apartments above the gambling rooms have probably been unequaled in any photoplay production heretofore made. Three paintings hung on the walls of this set were valued by the art dealer from whom they were borrowed at $26,000; one "Corot" was valued at $10,000, and there was a Van Dyck and a Whistler. These paintings were not hung merely to adorn the set, but to play a minor although important part in the action of the piece.

*Oliver Lippincott, N. Y.*
EDWARD EARL.

There is an especial reason for printing this portrait of Edward Earl, vice president and treasurer of the Nicholas Power Co. By one of those queer coincidents which sometimes occur two of the best known men in motion picture circles have almost the same name—the Edward Earl pictured above and Edward Earle (with an "e"), the screen star. As a result the mail of the two becomes badly mixed as well as the telephone calls. Every little while some friend of the actor calls up the treasurer and a conversation at cross purposes ensues. Just to straighten matters out Mr. Earl is shown in *personne propria*, and to further obviate confusion it may be announced that Treasurer Earl gets his mail at 40 Gold Street, New York, while Actor Earle receives his letters care of the Screen Club.

Baby Mary Jane Irving, the new member of the Triangle-Kay Bee players, is only fifteen months old, and this is her first venture in the motion pictures, with the added distinction of having a speaking part in the silent drama. She is playing with William S. Hart in a new play by J. G. Hawks, with its locale along the Mexican border.

CHARLES RICHMAN, OF VITAGRAPH,
In New Serial, "The Secret Kingdom."

# CONTROL OF PARAMOUNT ACQUIRED BY FAMOUS PLAYERS-LASKY CORPORATION

## Distributing Organization Now Subsidiary to Producing Company; $22,500,000 Aggregate Capitalization

Perhaps the most important combination of interests that has been effected in the history of the film industry occurred last week, when the Famous Players-Lasky Corporation, which includes among its subsidiaries the Famous Players Film Company, Jesse L. Lasky Feature Play Company, Oliver Morosco Photoplay Company, and Pallas Pictures, acquired the controlling interest in the Paramount Pictures Corporation, the distributing medium of the photoplays of those companies.

This alignment of photoplay interests places under one control the probably greatest producing and distributing resources ever created in the picture industry. The array of stars under the management of the Famous Players-Lasky Corporation, the studios of its various companies in New York city, Los Angeles, and Hollywood, and the chain of exchanges controlled by Paramount form, through the consummation of this coalition, what is said to be the greatest single motion picture organization since the advent of the photoplay, and the most comprehensive interlinking of the various units of the business ever undertaken.

The capital stock of the Famous Players-Lasky Corporation is $12,500,000, and that of Paramount $10,000,000, giving total aggregate resources of $22,500,000. There will be no change of administration in either the parent or the new subsidiary company, Adolph Zukor remaining president of the former and Hiram Abrams continuing as the head of Paramount. The other officers of the Famous Players-Lasky Corporation are Jesse L. Lasky, vice-president; Arthur S. Friend, treasurer; Elek J. Ludvigh, secretary; and Cecil B. DeMille, director general; Emil E. Shauer, assistant treasurer; and Ralph A. Kohn, assistant secretary. The Paramount staff, which continues in office, is as follows: Hiram Abrams, president; William L. Sherry, vice-president; and James Steele, treasurer and secretary.

The reason for the taking over of control of Paramount by the gigantic producing combination lies in its determination to come into a closer direct relationship with the exhibitor, to unify the producing and distributing branches of the business, and to concentrate its activities into a direct photoplay service from producer to theater. This new alignment of producing resources and distributing powers affords an unparalleled opportunity for the production and circulation of a program of high-grade feature photoplays.

In conformance with the policy that followed the formation of the Famous Players-Lasky Corporation, all the subsidiary companies will preserve their individual identities, and will simply be guided in their general policy by the parent company.

*"New York Dramatic Mirror:*

*"I find the Motion Picture Section of THE MIRROR one that gives me concisely the general trend of film affairs, and I hold it and its friendship in high esteem.*

*"Sincerely,*

*"William F. Russell."*

*(William F. Russell Productions, American Film Co., Inc., Santa Barbara, Cal.)*

## RUMORED FAIRBANKS GETS $500,000 A YEAR OFFER

### Triangle, However, Says He is Used to Such Offers

In the flock of new rumors that has agitated the surface of filmdom the past week is found one to the effect that a new corporation was to engage the services of Douglas Fairbanks, the Fine Arts-Triangle star, at the expiration of his contract. The salary contemplated was to be a half a million a year, with $300,000 to be placed in the bank to Mr. Fairbanks's credit as soon as articles are signed.

Mr. Rose, of the Triangle Film Company, said:

"There is no doubt that such an offer has been made. Many such offers, all more or less 'fabulous,' reach Douglas Fairbanks from time to time—he is used to them. His answer to them, however, is that he is under definite contract with the Triangle Company for a long time to come."

The rumor had it that the proposition had been regarded as feasible because it was considered that Fairbanks is a star equal to Chaplin in drawing powers.

## AT THE STRAND

The Strand Theater is presenting Marie Doro in a photo-dramatic version of Charles Dickens's famous story, "Oliver Twist," this week. In producing this play the Jesse L. Lasky Company has utilized its great resources, not only in making the story true to detail, but historically accurate.

"Our American Boys in the European War" is a picture taken on the Somme sector. This is the film brought to this country through the instigation of Mrs. W. K. Vanderbilt. A new comedy, another chapter of Ditmar's "Living Book of Nature," The Strand "Topical Review" are also shown.

## SAY "MOTOGRAPHY" NOT SOLD

Editorially *Motography*, recently reported sold to *The Exhibitors' Trade Review*, denies that it has been absorbed or that it will be. It is asserted that the negotiations with "one of its officers" have been "declared off." *Motography* is published in Chicago.

JEROME BEATTY, former director of publicity for the Thanhouser Film Corporation, has resigned to join McClure Pictures. George T. Bindboutel, formerly editor of *Motor Print*, succeeds at New Rochelle.

# ATLANTA OVERWHELMS MARGUERITE

## Little Miss Clark, of Famous Players, is Given Genuine Georgia Ovation

The remarkable demonstration accorded Marguerite Clark, the Famous Players star, during her three hours' stay in Atlanta, Ga., must have convinced the charming actress of her unquestioned popularity in filmdom.

Officially welcomed by such representative organizations of Atlanta as the Chamber of Commerce, Woman's Club, Writers' Club, and the Drama League—a signal honor in itself—Miss Clark was literally overwhelmed by the crowd that surged around her train as she alighted. The first persons to reach the little star as she stepped upon the platform with her director, J. Searle Dawley, were C. E. Tandy, general manager of the Southern Paramount, and George Schmidt, manager of Alamo Theater No. 2. Both of these gentlemen pressed into the arms of Miss Clark large bouquets of roses, but when she attempted to make her way to her room in the Georgian Terrace Hotel, the surging crowd was so dense that the flowers were crushed and the petals strewn all over the lobby! By the time that she finally succeeded in reaching her room all that Miss Clark had left of the flowers was a large assortment of stems with a few petals sprinkled upon them as a memorial.

An interesting phase of the welcome, and one which pleased Miss Clark exceedingly, was the presentation of a set of resolutions drawn by the Writers' Club, endorsing the type of Famous Players productions in which Miss Clark has been appearing on the Paramount program. The occasion of Miss Clark's visit to Atlanta was the filming of the exterior scenes for the adaptation of "Snow White," in which she is to star on Christmas Day. But when he arrived in Atlanta, Director Dawley decided that the foliage and the weather were not what he wanted, and departed for Savannah in a few hours after only a few hours' stay, taking with him, in addition to Miss Clark, Creighton Hale, Lionel Braham, the seven dwarfs—real midgets, especially engaged for the parts—Harry Lee, Assistant Director Mason, and Cameraman Lyman Broening.

# PATHE "TEASER" CAMPAIGN WINS

## Arouses Widespread Interest in "Pearl of the Army," the New Serial of Militant Mystery

Advertising and film history have been made by Pathe's "teaser" campaign in "Pearl of the Army," the preparedness serial in which Pearl White is starred. On Sunday, Nov. 26, the first "Ad" was published in the Washington papers, and within a half hour of the time the papers were on the streets the telephones at the New Ebbitt started to jingle and they didn't let up for *four days*. The "Ad" that started the rumpus read as follows:

$5,000 REWARD FOR INFORMATION

regarding a man of foreign appearance, military bearing, about six feet, with light hair and double horseshoe scar on left cheek. The man answering this description is believed to have left Washington. He was last seen taking a taxi from the New Ebbitt Hotel to the Union Station.

A few minutes previously a package of vitally important papers and documents disappeared.

Address Ralph Payne room 200, New Ebbitt Hotel Washington, D. C.

In consequence of this very clever and effective advance advertising, "Pearl of the Army" got off to a flying start in every section of the country. The countless persons who had been "taken in" by the teasers as well as throngs of others went to their favorite theaters to see what it was all about. Exhibitors are more than pleased, for the Pathe serial is now a household word in their localities. In the meantime, the unfortunate suspects breathe easier—for the first time in days they are able to go about without being shadowed by numerous amateur detectives.

J. A. Berst, vice-president and general manager of Pathe, planned the campaign with George A. Smith, the serial publicity manager of Pathe. The results have more than justified the labor and thought involved.

# MAE MURRAY A MORMON IN FILMS

## Lasky Star's Utah-Like Conduct is Only Make Believe, However; New Picture Jan. 11

For screen purposes only, Mae Murray, tangoist extraordinary, Lasky screen star, and Hollywood social leader, turned Mormon at the suggestion of her director. The object of Miss Murray's Utah-like conduct is "The Mormon Maid," which is scheduled for release on the Paramount Program for Jan. 11.

The production itself has been beset with difficulties which were not included in the script by Paul West, the author of the story. In the first place, it is Miss Murray's first time on a Western horse.

Director Leonard did his best to procure a very docile steed for Miss Murray, and she managed to preserve more or less personal contact with the horse until he made a dash toward the camera and, suddenly rearing, unceremoniously precipitated his rider to the ground. Before arising, Miss Murray is said to have registered a vow that all her horseback riding will, in the future, be done in a taxicab. In this resolve she is quite firm.

Added to the indignity suffered by the star, there was the further complication of a serious injury to Hobart Bosworth, who plays one of the leading roles in support of the star. As a result, Bosworth was confined to his home for two weeks, and the scenes in which he played were necessarily delayed.

MARGARITA FISCHER IS WELL PROTECTED.
Mutual-American.

# FEATURE FILMS OF THE WEEK IN REVIEW

## "THE VIXEN"

Six-Part Drama by Mary Murillo, Featuring Theda Bara. Directed by J. Gordon Edwards. Produced and Released by Fox.

Elsie Drummond ..... Theda Bara
Martin Stevens ..... A. H. Van Buren
Knowles Murray ..... Herbert Heyes
Helen Drummond ..... Mary Martin
Admiral Drummond ..... George Clarke
Charlie Drummond ..... Carl Gerard
Butler ..... George Odell

"It is true that I have no heart," admits "The Vixen" vampire, naively, "but then I am more comfortable without one." Unfortunately, that is more than can be said of the other characters in the cast while she is around. The vixen (who deceives no one by being named "Elsie") has one sole mission in life—to make everyone in sight perfectly miserable—and she devotes herself to this purpose with a persistence and thoroughness worthy of a better cause. The sight of her sister Helen with a beau is always more than she can bear; she rushes to the scene and lures him away with one langorous glance of her compelling eyes and, as sister Helen is very attractive and has a number of beaus, the vixen is kept busy through six reels of rather too heavy melodrama. It happens that one of the lovers Elsie thus hastily acquired has an annoying habit of becoming bankrupt, only to gain back all his wealth with interest after Elsie has married another of sister's sweethearts; whereupon she promptly tries to lure him back again, although she is the mother of two charming infants. At last the too confiding Helen becomes aware of Elsie's real nature and turns on her with a flash of righteous indignation which subdues even the vixen, much to the relief of the audience and the two unfortunate men in the cast who have been tossed back and forth between the two women like shuttlecocks.

The film is entertaining, but largely as a burlesque of the typical "vampire" play. Theda Bara as Elsie Drummond is forced to overact and to overemphasize her characteristic stage business because of the exaggerated style in which the story is written. Mary Martin played sister Helen with more reserve, looking extremely handsome the while. As for the men in the cast, their roles are so greatly involved as pawns in the hands of the determined Elsie that the audience is not always sure which is which.

The play will appeal to the type of audience that likes its villainy in chunks, but on the whole the story is not worthy of the usual standard set by this popular emotional actress. A. G. S.

## "THE RISE OF SUSAN"

Five-Part Drama Featuring Clara Kimball Young. Produced by Peerless, Under the Direction of S. E. V. Taylor. Released by World.

Susan ..... Clara Kimball Young
Mrs. Joseph Lockett ..... Jenny Dickerson
Hector La Salle ..... Warner Oland
Vivian ..... Marguerite Skirwin
Clavering Gordon ..... Eugene O'Brien

In "The Rise of Susan" we follow the social ascent of a beautiful young mannequin until she meets with disaster only to find happiness in a less dazzling career. Susan is a young model in the shop of a fashionable modiste; she attracts the attention of a newly rich dowager, who induces her to pose as a young countess and thus further her social success. Of course, the young son of the house falls in love with Susan and she is driven to confess her deception at the altar in a sensational wedding scene. Later as a nurse she is blinded by the drug-fiend her lover afterwards married, but the maniac very wisely throws herself out of the window, leaving the lovers to a belated happiness.

Clara Kimball Young meets with her social triumph and disaster with customary grace and charm, looking equally lovely in her nurse's uniform and in the elaborate gown she wears as the pseudo-countess. Eugene O'Brien as Clavering Gordon seemed somewhat uneasy in his role of idle society youth and was hardly more convincing as Susan's lover. We were distressed at being forced to believe that anyone as mild and demure looking as Marguerite Skirwin could ever be a drug-crazed maniac. The interior sets, especially those of the *nouveau riche* mansion were unusually well arranged.

A reliable sort of play that exhibitors can depend upon as exciting the approval if not the enthusiasm of most film patrons. While the situations are not strikingly original, they are well strung together until the general effect is smooth and not too improbable. The mannequin, posing under false colors the exposé at the wedding, the wild struggle with the drug-fiend in the hospital all provide a type of "thrill" which is conventional but none the less pleasing to the average audience. A. G. S.

## "THE CHALLENGE"

Five-Part Drama Written by B. Mulhauser. Produced by Astra and Released by Pathe, Dec. 10.

Quarrier ..... Montagu Love
Alberta Bradley ..... Helene Chadwick
Robert Lester ..... Charles Gotthold

There are plenty of exciting incidents in "The Challenge." For example, the hero is railroaded from a poorly paid engineer's job to a prison cell. The villain of the piece takes the credit for killing a hold-up man and comes in charge of a beautiful cow-boyish heiress and her property. A rancher steals a letter from an express train after jumping aboard while it is swiftly passing under a bridge. Then the heroine shoots a Mexican by mistake, thinking it is the young engineer. Finally the Mexican starts out to shoot the person that shot him, but when he finds it is the girl, he plays a serenade.

Amid all these thrilling events, Montagu makes a hot-headed but lovable hero. The little matter of a few years in jail never seems to ruffle his temper or affect his iron nerve. There is not even a suggestion of wonder at the turn of fortune that shifts him from the bottom of the deck to a more outstanding and honorable status.

Charles Gotthold as Robert Lester suggests sufficiently the character of the man who would use others to accomplish his evil ends. He has many opportunities to show his powers of expression and acting and plays with enough restraint and repression to make his points.

If Helen Chadwick has never appeared in a picture before, as the veracious picture chronicler states—and who should doubt his word—then the art of being a likable heroine on the screen is just to be natural.

Most of the play is staged in the West amid primitive conditions. There are great explosions that tear out sides of mountains and other spectacular features. The director has kept the action moving without losing the element of reality. There is one striking scene that gives a sample of cowboy rough riding that is sure to please. The photography has succeeded well. C. M.

## "THE VICTORIA CROSS"

Five-Reel Photodrama from Play by Paul Potter, Produced by Lasky Feature Play Company, Directed by Edward J. Le Saint, for Release by Paramount.

Major Ralph Seton ..... Lou-Tellegen
Joan, His Sweetheart ..... Cleo Ridgley
Sir Allan Strathallan, Her Father .. Ernest Joy
Azimoolah ..... Sessue Hayakawa
Princess Adala ..... Mabel Van Buren
Chasim Beg ..... Frank Lanning
Seereek, The Nana ..... Harold Skinner

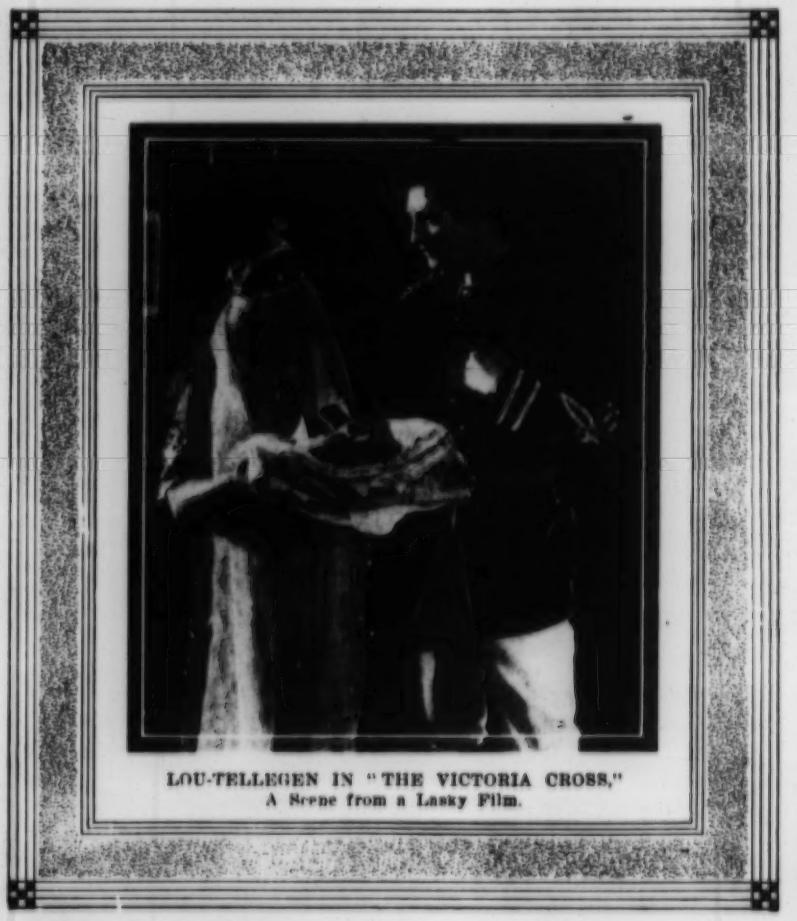
The Indian mutiny, the Cawnpore massacre, and other stirring episodes of 1857, form a picturesque and thrilling background to "The Victoria Cross" in which Lou-Tellegen is featured. The supporting cast includes Sessue Hayakawa, Cleo Ridgley, Mabel Van Buren, and others of note, so that it may virtually be termed "all-star."

Lou-Tellegen, in the role of Major Seton, while at times too theatrical, and given to odd mannerisms, succeeds in investing the character with passable lifelikeness. Miss Ridgley is charming and Hayakawa as usual makes his role an outstanding one. In this instance he is cast as the villainous leader of the mutineers. Miss Van Buren is an enticing princess, and others of the players are acceptable.

The picture takes certain liberties with history, but manages to arouse enthusiasm by the more or less spectacular battle moments which are enhanced by excellent photography.

The manner in which, by rescuing his sweetheart, Joan, and other brave deeds, the English Major wins his right to wear the Victoria Cross despite his previous record of drunkenness and neglect of duty, forms the basis of the plot. There is intrigue in the decadent Maharajah's court, plotting prior to the uprising and a glimpse of the fearful debacle at Cawnpore when the disarmed British troops were massacred.

The historical incidents are the best of material for the exhibitor to use in advertising. A lobby display with cannon, ushers or attendants in British uniform or Indian costume; the use of flags and militant "props" will prove attractive. The importance of the star and the strong cast will afford additional "food" for advertising. A. H. S.



LOU-TELLEGEN IN "THE VICTORIA CROSS,"
A Scene from a Lasky Film.

## "KING LEAR"

Five-Part Drama from William Shakespeare. Produced by Thanhouser Under the Direction of Ernest Warde. Released as a Pathe-Gold Rooster Play, Dec. 17.

King Lear ..... Frederick Warde
The King's Fool ..... Ernest Warde
Goneril, Eldest Daughter of the King, ..... Ina Hammer
Her Husband, the Duke of Albany .. Wayne Arey
Regan, the King's Second Daughter, ..... Edith Diestal
Her Husband, the Duke of Cornwall, ..... Charles Brooks
Cordelia, Lear's Youngest Daughter, ..... Lorraine Huling
The Earl of Kent, the King's most devoted follower ..... J. H. Gilmour
The King of France ..... Boyd Marshall
Edmund ..... Hector Dion
Edgar ..... Edwin Stanley
Oswald ..... Robert Whittier

It is one virtue of the screen that it can take a master work of the Bard of Avon and delight the eyes and minds of millions, where but a scanty hundred thousand or two can see it on the stage with an adequate cast and stage setting. "King Lear" is one of the succession of Shakespearean productions that is offered to the intelligent public of America and eventually of the world. While not lacking in realism, this production gives the play a semblance of fairyland, so picturesque are the members of the cast and so gracefully is the action carried along. Many great minds have delved into the secret of the play, Goethe and Coleridge in particular, and the consensus of opinion is that it was founded upon an old folklore tale. Be that as it may, Shakespeare made the piece typical of the England of the days of chivalry.

FREDERICK WARDE,
In "King Lear"—Pathe Feature.

As most schoolchildren know, it is a tale of ingratitude.

Praise must be accorded the director, Ernest Warde, brother of the star, for incorporating so much of the drama as he has done in this screen version. In the main lines it gives an account of the old king, Lear, who wearies of his cares of office. He is misled by the fulsome avowals of affection of his two elder daughters and the truthful but not over-warm expression of his youngest daughter. As a result he turns the kingdom over to the two and disowns the other. The youngest, however, is gladly taken as wife by the King of France. Then Lear is turned out-of-doors by his ungrateful daughters. He goes mad and wanders through a storm accompanied by his court jester and another faithful servant. The youngest daughter, Cordelia, comes to the rescue of the old king. Her army is defeated and she is captured. She is executed by order of her unnatural sisters before a reprieve can come from one of the husbands. King Lear dies of grief.

Frederick Warde has the stellar role of King Lear. In his makeup, he looks quite patriarchal as well as kingly and his misfortunes in contrast with his blustering assertion make an interesing if pathetic study. Ina Hammer, Edith Diestal and Lorraine Huling capably delineate the three daughters. Each one stands out distinctly from the other. Hector Dion and Edwin Stanley are cast respectively as Edwin and Edgar, who figure in a sham duel that is quite well done. Robert Whittier has the mobile features and the quaint tricks of expression that fit him to present well the sympathetic character of the jester.

The piece is superbly costumed and the settings are substantial and in keeping with the age represented. It is hard to pick out any particular scenes to mention, because they are all so uniformly good. From the spectacular side, the big battle scene stands out as a notable example of skillful direction of a mob. The photography is very successful, especially in the big storm scene. C. M.

## "WHOM THE GODS DESTROY"

Five-Part Drama by J. Stuart Blackton and Cyrus Townsend Brady, Featuring Alice Joyce. Produced by Vitagraph Under the Direction of William P. S. Earle. For Release Dec. 18.

Mary O'Neil ..... Alice Joyce
Leslie St. George Leigh ..... Harry T. Morey
Sir Denis Esmond ..... Marc MacDermott
O'Neil ..... Logan Paul
Father McCarthy ..... Charles Kent
King of England ..... Thomas R. Mills
Lady Esmond ..... Mary Maurice
Carl ..... Mr. Siegel

The authors of "Whom the Gods Destroy" have done a difficult thing exceedingly well in making a touching and realistic picture of the recent Irish rebellion without indulging in the banal absurdities which too often surround stories of this type. There has been no attempt to treat the theme from a political or partisan standpoint and we are spared the sight of the usual battle scene, now grown so common that its effect is considerably lessened. The story shows the effect of the bitter civil conflict on one Irish home but it is so skillfully developed that we get the effect of the havoc wrought in thousands of such homes and in the country beyond them.

The plot follows the life story of three friends: Leslie Leigh, the British officer; Mary O'Neil, the young Irish gentlewoman, and Sir Denis Esmond, the hot-headed, too zealous son of Ireland, who has been drawn into the rebellion against his better judgment. Both are suitors for Mary's hand

but the generosity of Leslie protects his rival, who is sentenced to death, and the details of this act of heroism which ends in the reconciliation of the three friends, make up a drama vibrating with human interest against a background of historical fact. There is an unusual and effective situation in the position of Leslie lying blinded in Mary's home while the spies and rebels of his government are making their plans before his sightless eyes. The tense moments in the story seem to grow naturally out of one of the tensest episodes in Irish history instead of being manufactured by the yard by a mechanical scenario maker.

Alice Joyce gives the character of Mary O'Neil all the wistful charm of an Irish aristocrat, torn by the sufferings of her country, with a world of pathos in her great dark eyes. Harry T. Morey made a powerful figure as a strong and fearless officer who conquers in spite of his blindness, and Mary Maurice added the note of realistic and poignant anxiety which is characteristic of her restrained work as "somebody's mother." The exterior scenes were excellently done, but the interiors suggested the rooms of a New York apartment house rather than those in an Irish castle.

While this version of the rebellion does not express sympathy with the insurgents, the theme is so delicately handled that it could not offend adherents of either party. The issue is still live enough to attract on this score alone and, since it is forcefully and artistically presented in this production, it is sure to appeal to the higher class of film patrons. A. G. S

## "THE ENEMY"

Seven-Part Drama by George Randolph Chester. Featuring Charles Kent. Produced by Vitagraph Under the Direction of Paul Scardon. For release Dec. 11.

Harrison Stuart ..... Charles Kent
His wife ..... Julia Swayne Gordon
His daughter, "Tavy" ..... Peggy Hyland
Billy Lane ..... Evart Overton
Tommy Tinkle ..... James Morrison
Geraldine ..... Billy Ballings
Jerry ..... Edward Elkas
B. B. Bennings ..... Charles Wellesley

The widespread and increasing interest in the Prohibition movement will undoubtedly be reflected in photoplays dealing with temperance of which "The Enemy" is an excellent example. The keynote of the story is taken from Shakespeare's lament that "a man should put an enemy into his mouth to steal away his brains," and the action smites the demon rum with a fervor and energy that would delight the heart of Billy Sunday. It tells the story of Harrison Stuart, a once famous architect, who is found in a low saloon by Billy Lane, an architect of the younger generation, and who is restored to his work and to his wife and daughter, Tavy, through the efforts of this same Billy, who nevertheless is started himself on the same primrose path that led to the older man's downfall. Billy falls in love with Tavy, but her father refuses his consent unless Billy takes the well-known pledge—this Billy refuses to until the tragic death of the old man among his former low associates serves as an Awful Warning and brings him to eternal sobriety.

In all the realm of plots there are few more difficult to handle seriously than a theme dealing with the liquor problem. In this play, most of the dangerous situations have been skillfully handled, although there are a few details at which the audience will laugh when they should be sorrowfully impressed. Fortunately, there are not many of these scenes, and most of the action rings true. This is largely due to the pathos and dignity which Charles Kent puts into the role of Harrison Stuart. The dramatic contrast which he presents in the character, first of the bedraggled derelict and then of the distinguished old gentleman and scholar, was most effective, and made a poignant and sympathetic appeal to the audience. The story suffers from being dragged out into seven reels when it could be far more conveniently finished in five.

Exhibitors should take advantage of the temperance agitation in both wet and dry States to advertise this as a Prohibition play which does not preach, but which tells a thrilling story of the effects of the drink evil in the lives of two men. A. G. S.

## "THE BATTLE OF LIFE"

A Five-Reel Drama by James R. Garey. Produced by Fox Under the Direction of James Vincent. Featuring Gladys Coburn. For Release by Fox.

Mary Boland ..... Gladys Coburn
Dave Karns ..... Art Acord
Jack Ellis ..... William Sheer
Tom Boland ..... Frank Evans
O'Leary ..... Richard Neill
Wentworth ..... Alex Shannon
Mary, aged 12 ..... Violet de Biccari

In "The Battle of Life" we find another fair and innocent girl who is crook-in-name-only, although brought up in the darkest slums of Mulberry Street. It is a somewhat chaotic story of well-meaning porch-climbers who steal for the sole purpose of getting money to reform with, and whose motives are misunderstood by unfeeling detectives. We first see Mary Boland as she is trying to break away from the squalor and vice of her underworld home. After an argument with her criminal father, she succeeds in starting out on the upright path, which she finds covered with many stumbling-blocks mostly in the shape of her old pals who, whenever she is engaged in a nice easy position as factory worker or nurse maid, insist on notifying her employer of her past, whereupon Mary is promptly fired. Her adventures end in a

(*Continued on page* 28)

—take, as an example, Paramount's two releases for the current week—

Either Marie Doro in "Oliver Twist" or Lou-Tellegen in "The Victoria Cross" would be an *event* in the life of almost any photoplay producer.

And we say this in a spirit of eminent fairness.

Yet, in the Paramount scheme of things, it is but a weekly occurrence.

Paramount's Program of 104 plays a year is very much like a regiment of Napoleons or a Gallery of Rembrandts or a Team of Cobbs, in that one does not *applaud* its superiority; one *expects* it—takes it as a matter of course.

Study closely the forthcoming productions of Famous Players, Lasky, Morosco and Pallas.

They'll give this country something to talk about—our word for that.

*Exhibitors who plan to use the Paramount Program beginning with the New Year are referred to the managers of their local Paramount Exchanges*

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.

Paramount Pictures

# A Classic in Criticism

## "On Not Describing the World's Greatest Show"

WEDNESDAY—In his imposing picture at the Colonial Theatre *Mr. Griffith tells concurrently four stories of as many periods. He does it as unaffectedly as the old-time copper on the Chinatown beat used to jail four highbinders* single handed by the simple expedient of tying their cues in one knot and driving them four abreast down the street to the police station.

By several of the reviewers who attended the New York release of "Intolerance" it was put down as terrifyingly difficult. It is terrifyingly difficult only to the man who attempts to describe it in a column of words.

*It confuses nobody but the critics, who are accustomed to the muzzle-loaded, single-barrel type of drama and photo-drama.*

A great many things are difficult to the critic according to the degree of uneasiness with which he interprets them for that purely mythical reader who holds his newspaper up to the standard of the Great Reporter that told the story of the Creation in six hundred words.

Mark Twain, who wrote the adventures of Huck Finn and Edward VI and Joan of Arc and Mrs. Eddy in a little under a million words, could tell us all that D. W. Griffith has told us about the Dear One of California and Brown Eyes of old France and Mary Magdalene of Judea and the Mountain Girl of Babylon, and tell it well for a five-foot shelf; but he is not here now. I can do the next best thing, which is not to retell Mr. Griffith at all.

• • •

THURSDAY—Mr. Hammond could—doubtless will—describe "Intolerance" in a word; but it will require a bigger book than Sears, Roebuck & Co.'s to explain the word. For me—what's the use? I hope I know when I'm licked. In an hour I can dish you up a hash of the Tree-Fletcher-Shakespeare "Henry VIII," and *I've been known to make "Hamlet" mad to the feeblest intelligence in forty minutes by the printer's dead line; but I have only a week in which to prepare a report on "Intolerance," and the rush is almost unbearable.*

• • •

FRIDAY—Another sleepless day. Of course, I have discovered Mr. Griffith's secret, but it is so simple I am ashamed to tell it. This is the secret I am ashamed to tell.

The fool director did not muss up Mr. Griffith's scenario. He permitted Mr. Griffith to write ideas bigger than the pay roll.

He followed the tortuous miles of Mr. Griffith's scenario with the assiduity of a slow hound.

He set them up in man and beast, wood and stone, canvas and silk, copper and silver, ivory and plaster, sky and water, as expertly as the compositor will set up these trivial words of mine.

Mr. Griffith was his own fool director.

I cannot imagine a man of Griffith's imagination being sane as I and you and Hugo Muensterberg are sane.

His laziest afternoon nap would kill us of nightmare. Anybody can fancy, for instance, the fall of Babylon. But before Griffith felled Babylon he had first to reconstruct it.

I wonder what he thinks of in his lighter moments. I wonder if he thinks of one-reel picturizations of the Iliad and the second part of Goethe's "Faust"—for vaudeville?

I just saw Griffith in the foyer of the Colonial Theatre, showing his Babylonian usherettes how to form a hollow square. He was as simple as a Thomas Edison inventing the phonograph.

Why is it these big fellows are so simple to the complicated intelligence? Why did we have to wait for Griffith to show the Nazarene without His conventional halo? His "Man of Men" now makes the conventional halo impious.

I love the brutality of his Babylon. All narrow-chested, sedentary-men can love that.

*The brutality is not alone to mighty walls broken and men dying passionately; it is the beauty of the Babylonian women.*

*The basal attraction of woman never was staged as Griffith stages it.*

Yet the most wonderful of his women is not beautiful at all. She is Mae Marsh and as monkeyish as Maude Adams.

She is the first actress in my experience to possess a mental magnetism translatable into celluloid. Some of her expressions are so intimate you are glad to be sitting in the dark.

As a dramatic critic I may fall back to the lingo of my dated craft and say that Miss Marsh is the star of this dramatic masterpiece.

• • •

SATURDAY—I took virinol and dreamed today of corybantic Babylonian maidens.

How shall I ever be able to look the "Follies" in the face?

"Intolerance" has taken a fearful grip on me.

I must betake me to the sign of Sir Herbert Tree and safe old Shakespeare and gaze once more on the restrained and reasonable beauty of Miss Elsie Mackay.

I must make my peace with my theatre—the theatre of voice and footstep—and reconcile myself to its limitations.

This genius Griffith, I have just discovered, has a second secret, and as simple as the first.

*Instead of imitating my theatre, my drama, he invented one of his own.*

So did Wagner. *But all the sacred junk of Bayreuth is not the price of a gallery seat for "Intolerance."*

It is not as human as "The Birth of a Nation;" *it is superhuman* and the *biggest show in the world.*"

ASHTON STEVENS,
in Chicago Examiner, Dec. 3, 1916.

## FEATURES REVIEWED

(*Continued from page 27*)

rough and tumble climax, in which one of the crooks is shot and her husband suspected of the murder, but a sympathetic woman accomplice clears them both, and Mary is finally left to pursue her saintly path in peace.

Gladys Coburn presents a pleasing contrast between the innocence of her blonde beauty and the gloom of her dark surroundings. Both she and Art Acord, as Dave Karns, are forced to struggle with the inconsistencies of the plot which make their alleged desire for reformation seem exceedingly improbable. The background is that of the usual crook play, with the necessary contrast between the noisome haunts of the heroine's past and the poor, but cosy home of her better life. The introduction presents a bit of symbolism in which a group of large and unpleasantly realistic rats are shown to fade slowly into a corresponding group of the human rats, whose crimes make up the first part of the play.

While there are a few incidents in "The Battle of Life" which give Gladys Coburn a chance to display her girlish charm, the piece on the whole is unrelieved from the gloom that surrounds a crook play without startlingly original situations. A. G. S.

### "THE STOLEN TRIUMPH"

Five-Part Photoplay by Julius Steger and Maxwell Karger, Featuring Julius Steger. Directed by David Thompson and Produced by Rolfe for Release by Metro, Dec. 11.

| | |
|---|---|
| Edwin Renald | Julius Steger |
| Stephen Hunt | Harry Burkhardt |
| Mrs. Hunt | Clara Whipple |
| Mrs. Renald | Clara Blandick |
| Mrs. Williams | Marie Reichardt |
| Alice Hunt | Raye Dean |
| Little Alice | Helen Badgley |
| Edwin Rowley, Jr. | Edward Kenney |
| Little Edwin | Maury Steuart |

As a worthy rival of the tried and true "East Lynne" and similar plays of lachrymal tendencies, "The Stolen Triumph" deserves credit. From the beginning pathos takes the center of the stage and holds it to the end. Which is by no means a criticism of the play, production, or acting of any one in the cast. For it is really excellently done; Mr. Steger registers emotion satisfactorily, the story is consistent, if a bit obvious; the technical details are all that could be desired, and there is hardly a doubt but film playgoers, particularly the feminine, will find it satisfying. It is just possible that by infusing a little humor occasionally the picture could have been lightened somewhat without injury to the continuity.

Julius Steger has the subtle something known as the "heart touch." He doesn't even require the voice to exercise this power. The present vehicle affords him much opportunity of which he takes advantage, and succeeds in conveying the effects without overacting.

Harry Burkhardt, Clara Whipple, Clara Blandick, and others in the cast are admirably adapted to their roles.

"The Stolen Triumph" tells the story of a playwright, whose work is stolen by a producer. The shock kills his wife and he becomes a wanderer. The thief repents when his wife learns the truth, and his victim is believed to have ended his life. The playwright's little son is adopted by the producer and his wife and grows up to fall in love with their daughter. Finally, the supposed suicide returns and learns that his name has become famous. "But," he declares, "it means nothing to me. I wanted to succeed for her—and she is dead."

Exhibitors have the name of the star, the fact of the heart-touching character of the drama, and its generally excellent production to use in advertising. Some such line as "A play as touching as 'East Lynne'" or of similar description could be used in announcements. A. H. S.

### "OLIVER TWIST"

Five-Part Adaptation of Charles Dickens's Famous Story, Featuring Marie Doro. Produced by Lasky Under the Direction of James Young and Released as a Paramount Picture.

| | |
|---|---|
| Oliver Twist | Marie Doro |
| Bill Sikes | Hobart Bosworth |
| Fagin | Tully Marshall |
| The Artful Dodger | Raymond Hatton |
| Mr. Brownlow | James Neill |
| Nancy | Elsie Jane Wilson |
| Mr. Bumble | Harry Rattenbury |
| Monks | Carl Stockdale |

To retain the charm of Charles Dickens and to condense the mass of material contained in the book into a five-reel picture was no easy task, but the Lasky Company can be credited with some excellent work in the production of the screen version of "Oliver Twist." It is a faithful adaptation and nothing serious has been tampered with. The continuity of the scenes is as good as can be expected in the boiling down of what could easily hold the interest of the spectator for even more reels. At times the story jumps about rather rapidly, but the thread is never lost and each scene has value.

The director of the picture, James Young, deserves a large amount of praise for the manner in which the feature is put on. He has developed real atmosphere, and there is not a wasted moment. Cruickshank's drawings have been closely followed and the settings and costumes can be held up as an example of how a picture of this type should be done.

Marie Doro, in the role of Oliver Twist, which she played on the legitimate stage not so very many seasons ago, gives a delightful characterization, except for the inconsequential fact that she makes a boy that is just a mite too pretty. Nevertheless, her acting of the part withstands any criticism from that side. Her scenes of abject terror are very well done, and as she is in this state a large part of the time, and as she varies the expression of it, she should be given no small amount of praise for her performance. In the role of Bill Sykes, Hobart Bosworth draws a characterization that is well done for its realistic terribleness. He conveys the idea of the brute that Dickens described, and of which he gave graphic examples. Tully Marshall plays the part of Fagin with fine ability and gets every bit of worth out of the role. Raymond Hatton as the Artful Dodger, James Neill as Mr. Brownlow, Elsie Jane Wilson as Nancy, Harry Rattenbury as Mr. Bumble, and Carl Stockdale as Monks, act their roles in a highly satisfactory manner.

The story of the little waif who afterwards came into his own through the efforts of his friends and against the persistent workings of the criminals, is too familiar to bear repeating in detail. Suffice it to say that the book has been followed faithfully. The photography is clear and the exterior scenes are especially beautiful.

This feature should be a fine box-office magnet, as the endless number of readers of the book will undoubtedly wish to see a screen version of the story. Couple with that the name of Marie Doro as the leading member of the cast and the result should be a great drawing card. The advertising should carry the name "Oliver Twist" a little larger than is the usual case with a title of a picture, but by no means should Marie Doro's name be dimmed thereby. F. T.

### "THE HEIRESS AT COFFEE DAN'S"

Five-Reel Drama by Bernard McConville, Featuring Bessie Love. Produced by Triangle Under the Direction of Edward Dillon.

| | |
|---|---|
| "Waffles" | Bessie Love |
| Carl Miller | Frank Bennett |
| Shorty Olson, Cook at Coffee Dan's | Max Davidson |
| Clara Johnstone | Lucille Younge |
| Bert Gallagher | Alfred Paget |
| Slim Magee | Blake |

A cheery, human little drama in which "The Heiress at Coffee Dan's" finds that kind hearts are more than coronets and that life in a coffee-house with loving friends about her is better than existence in the home of luxury surrounded by heartless parasites. Before she becomes an heiress, the little heroine is known as "Waffles" and is engaged in tossing pancakes in a coffee-house, assisted by her quaint old friend Shorty, the cook and her devoted admirer, Carl, a misunderstood genius who has written a lovely song which he is too poor to publish. She is lured away from this sunny existence by two crooks who substitute her for a missing heiress and for a while Waffles is dazzled by the glitter of wealth in an extravagant mansion which she believes is all her own. After being almost tricked into a marriage with one of the crooks, from which she is rescued by the faithful Carl and Shorty, she discovers that she is no longer the heiress but only plain Waffles. The three old friends, Carl, Shorty and Waffles start back to the coffee house to begin the old life again, but good fortune meets them on the way and Waffles after all gets the three desires of her heart—the coffee-house for Shorty, the music published for Carl and the baby she has always longed to adopt for herself.

Bessie Love plays the part of Waffles with a child-like seriousness that does not seem acting at all, but rather the very natural behavior of a very natural little girl. Frank Bennett gives us a wistful picture as Carl, the shy, misunderstood genius, and Max Davidson is delicious as the fussy, kindly old German, Shorty. There are a number of very realistic scenes in the coffee-house which might be one of the many on Third Avenue and real pathos in the incidents where Carl and Shorty are rebuffed at the gorgeous mansion.

The charm of this delightful little play lies in its development and in the careful and artistic work of the actors which makes you love the characters as if you had known them for years. In advertising, exhibitors should emphasize the "human interest" and the tender humor and pathos in the play which will appeal universally to audiences of the better class. A. G. S.

### "INTOLERANCE" PLEASES CHICAGO

That D. W. Griffith's "Intolerance," which had its premiere in Chicago at the Colonial Theater on Tuesday evening, Nov. 28, has registered an emphatic hit in that city, is evidenced by the never ending line of would-be patrons as well as by the fact that the first week's receipts went far in excess of what "The Birth of a Nation" took in there on its initial week.

The most enthusiastic praise featured the reviews of the big spectacle. Ashton Stevens, in the *Sunday Examiner*, called it "the world's greatest show."

O. L. Hall wrote in the *Journal* that "it discounts all else the theater has known."

PETER BENDER, a tenderfoot actor, who plays the part of the "handsome leading man" in the Selig production of "Sagebrush Tom," is scheduled to ride a bucking broncho during the action of the picture—but he doesnt know it!

# NATIONAL ASSOCIATION ACTIVITIES

## SUB-COMMITTEES CHOSEN

### Fire Prevention Legislation Body of Association is Active

The fire prevention, regulation and insurance committee of the National Association of the Motion Picture Industry is getting into the harness for its big job of placing the industry so far above suspicion in the matter of fire hazards that insurance rates can be reduced.

The first of the series of booklets which will be sent out by the association is already under way, and will be on the presses this week.

In the meantime, Chairman Charles M. Biscay has announced the new sub-committees to all of which special work has been assigned. These sub-committees are as follows:

Film Exchanges.—William Sistrom, Universal Film Manufacturing Company; J. F. Ancona, Eastman Kodak Company; J. F. Skerrett, Nicholas Power Company.

Laboratories.—William Sistrom, Universal Film Manufacturing Company; J. F. Ancona, Eastman Kodak Company; J. E. Brulatour, Eastman Films.

Studios.—William L. Sherrill, Frohman Amusement Corporation; J. F. Ancona, Eastman Kodak Company; A. A. Kaufman, Famous Players-Lasky Corporation.

Theaters.—Samuel H. Trigger, Tremont Theater, New York; J. F. Skerrett, Nicholas Power Company; Louis L. Levine, Regent Theater, Brooklyn; Judge A. P. Tugwell, Los Angeles, Cal.; J. H. Hallberg, Motion Picture Equipments, New York.

Transportation.—John V. Ward, Universal Film Manufacturing Company; Judge A. P. Tugwell, Los Angeles, Cal.; John C. Clark, William L. Sherry, Feature Film Company.

The committee added four names to its membership at the last meeting, and these were: Albert de Roode, attorney, interested in the laboratory end of the business; A. A. Kaufman, studio manager of the Famous Players studio; John V. Ward, of the Universal Film Manufacturing Company; and John C. Clark, of the William L. Sherry Feature Film Company.

## PRODUCERS' RESOLUTIONS

### Important Problems Included in Findings of Association Committee

The list of producers, inside and outside, of the National Association of the Motion Picture Industry who have discussed the star who recently quit (at the expiration of his contract) in the midst of a picture, have received a written report of the meeting of Nov. 28, when the matter was taken up and discussed. These reports contain copies of the three resolutions passed at that time, and indicate the work which the National Association expects to do in connection with the proposed Bureau of Information. The resolutions, which strike at the heart of some of the most serious problems of the industry to-day, are as follows:

*Resolved*, That it is the sense and feeling of the producers committee of the National Association of the Motion Picture Industry that in the event an artist commences performance on a photoplay, it is for the best interests of the industry that such artist, irrespective of any time limitations in his contract, should finish the production in which he is engaged, and in the event that such artist does not finish the production, such artist shall be deemed to be hostile to the best interests of the industry.

*Resolved*, That the producers committee of the National Association of the Motion Picture Industry organize a bureau of information for the purpose of disseminating information amongst the producer members that would be to their advantage in the conduct of their business.

*Resolved*, That it is the sense of the producers committee of the National Association of the Motion Picture Industry that it would be hostile to the best interests of the motion picture industry for a purchaser of territorial rights of a motion picture photoplay to rent or lease a photoplay for which such limited rights were leased or purchased, without the territory covered by the contract of such distributor; and it is further to the sense of this committee that any infractions of such contracts shall be reported to the committee as a whole or to its secretary.

## SERIALS AND SERIES

### "THE SECRET KINGDOM"

Serial Produced by Louis Joseph Vance. Produced by Vitagraph Under Direction of Theodore Marston and Charles Brabin.

King Philip ..... Charles Richman
Princess Julia ..... Arline Pretty
Madame Savats ..... Dorothy Kelly
Juan ..... William Dunn
Prime Minister ..... Joseph Kilgour
Count Ramon ..... De Jalma West

Episode 3, "The Sealed Package."—Captain Barr has left a sealed package containing proofs of Phillip's royal birth. This the female villain intercepts and is about to destroy when she is foiled by Phillip and Juan, his faithful servant. The spies vanish, only to appear later at the Chicago hotel where Phillip has gone in search of Julia. Through a false note of Madam Savats, he is led to believe that Julia is in danger, and he is thus trapped in a den in the Chicago tenderloin. Julia, who follows him, is also captured, but Phillip rescues her from the grip of two negroes and escapes with her to the roof, where we leave them in temporary safety.

A. G. S.

### "HAZARDS OF HELEN"

"The Forgotten Train Order"

One-Reel Episode of "The Hazards of Helen," by E. W. Matlack. Produced by the Kalem Company Under the Direction of Walter Morton and Released on the General Film Program, Nov. 26.

K Operator at Lone Point ..... Helen Gibson
Benton, of the United Press .... P. S. Pembroke
Mr. Norton ..... G. A. Williams
Spur ..... George Routh

A band of "bad men" attack the station agent at Lone Point and beat him up very badly. Then the train runs by and the agent wakes up too late to flag it. Helen comes up to continue her work as operator of the telegraph. When the agent informs her of the danger of the train running into another, the girl jumps on her motorcycle and hurries off. She does some wonderful riding, at one point crossing a railroad bridge and getting thoroughly bumped in transit. Finally, she gets to the cab of the engine and jumps aboard. The trains are brought to a standstill just in the nick of time. Helen is congratulated by the president of the road, who happens to be on the train.

C. M.

### "THE DEAD MAN'S ESCAPE"

Episode Four, in Three Parts, of "The Vampires." Released Dec. 14.

Things happen fast in this exciting episode. Moreno, as the Argentine crook, apparently takes poison when he is charged with the murder of the bank official. He is laid out in the morgue, comes to life and escapes after strangling the watchman. Philip Guard is captured neatly by the Vampires while writing a story about them. They put him bound and gagged in a large basket. It falls down a flight of stairs. By luck a couple of detectives are on hand to free him. Guard meets Moreno in a cafe and charges him with being a criminal. Moreno calls the police, which turn out to be accomplices, and Guard is whisked away to a secret den, where he is about to be hung. By telling Moreno the secret hiding place of the leader of the Vampires, Guard is saved from immediate death. Marcel Levesque, who plays the role of an eccentric friend of Guard, rescues him. Posing as a baron, the Vampire chief gives a reception to wealthy members of Parisian society. They are drugged and robbed. Afterwards Moreno cleverly loots the looters.

There is considerable of the element of suspense in this picture, particularly where the hero, Philip Guard, appears to be in danger of the rope. A certain contrast is attained to other series by the misfortues of Guard, who fails to foil the villains as might be expected from the leading player. Jacques Hermann as the villainous Argentine, displays great *sang froid* throughout. Perhaps the most thrilling scene is where the band of gloomy looking Vampires come in to rob the stupified guests. The photography is well done.

C. M.

### "BORDER WOLVES"

Seventeenth Episode in Two Reels of "The Girl from 'Frisco," by Robert Welles Ritchie. Produced by Kalem Under the Direction of James W. Horne and Released Nov. 29.

A treacherous attack by Mexicans on a border ranch gives opportunity for Marin Sais, Frank Jonassen, Ronald Bradbury, and the rest of the cast to do some emotional acting, as well as the spectacular. There is much shooting, hard riding, and hard hitting. A $50,000 check and a large amount of cash figure in the episode. Bradbury, as the Mexican chief, Cordoza, appears like the photographs of Villa. He makes the part seem real with a combination of scottishness and low cunning. Marin Sais displays new tricks as bareback rider and sharpshooter.

C. M.

## BIG FILM HOUSE DEAL

What is declared to be one of the largest transactions in motion picture theater property in Pittsburgh was announced Nov. 29, to the effect that the Rowland & Clark Theaters had leased the Liberty Theater in that city for a long term of years at a total rental of $500,000. This makes the Rowland & Clark chain of theaters seven. Another will be added as soon as their Plaza Theater is completed. The Liberty has a seating capacity of 1,500. It is located on Penn Avenue, opposite Shady Avenue, East End.


SELZNICK PICTURES

Joseph M. Schenck PRESENTS
NORMA TALMADGE
in
"PANTHEA"
By Monckton Hoffe
A DRAMA OF PASSION AND INTRIGUE
DIRECTED BY
ALLAN DWAN

Harry Rapf PRESENTS
ROBERT WARWICK
in
BY ARRANGEMENT WITH KLAW & ERLANGER
THE ARGYLE CASE
By Harvey J. O'Higgins, Harriet Ford and William J. Burns
THE GREATEST DETECTIVE DRAMA EVER SCREENED
DIRECTED BY
RALPH W. INCE

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NEW YORK

Start the New Year Right!!
BOOK
"The Last Sentence"
(An Edison Five-Reel Production for release JANUARY 1st)
In which
MARC MAC DERMOTT and MIRIAM NESBITT
Are Co-starred

It commences in idyllic old Brittany when George Crosby, a New York lawyer, meets Renee Kerouac, a simple and charming, but uneducated and uncultured peasant girl. It ends many years later in New York but, before this, the Girl and the Man have passed through all of the vicissitudes of Life and their children have suffered for the wrong that their father did.

A story that will delight the mind—a production that will delight the eye.

FOR THE HOLIDAY SEASON
BOOK
"A Message To Garcia" and "The Cossack Whip."

These five-reel Edison features are of the highest class and are superbly fitted for the exceptionally fine programs that you now are planning for the holidays.

Write or wire—
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RICHARD RIDGELY
DIRECTOR
*Current Releases*—Paramount Pictures—"THE MARTYRDOM OF PHILIP STRONG"
Kleine-Edison-Selig-Essanay—"A MESSAGE TO GARCIA"

EDMUND LAWRENCE
RE-ENGAGED
POPULAR PLAYS and PLAYERS, METRO
To Direct MME. PETROVA

# TRIANGLE

**RELEASES FOR WEEK OF DECEMBER 17TH**

## BESSIE LOVE

IN

## "The Heiress at Coffee Dan's"

***FINE ARTS***

A powerful human interest story of "Waffles," a little waitress at a "hash-house" in San Francisco, who almost becomes a millionairess through the machinations of a band of crooks. It's strong, sincere and deep with interest. The characters are real flesh and blood. The exhibitor will not have an over-abundance of such attractions as "THE HEIRESS AT COFFEE DAN'S."

## CLARA WILLIAMS

IN

## "Three of Many"

***KAY BEE***

A new drama from the pen of C. Gardner Sullivan. A compelling visualization, bordering on spectacle, of battle horror and human problems. With the battle fields as a background a drama, revolving around two men and a woman, has been worked out of real force and intensity. **Read the reviews.**

**A Picture that will Pack Your Theatres. Check This.**

## Mack Sennett-Keystone Comedies

Two each week. The best in the world. Your patrons are waiting for that MACK SENNETT-KEYSTONE

# NILES WELCH

**Current Release** **MISS GEORGE WASHINGTON** **Famous Players**

***What the Press Says:***

"Playing opposite Miss Clark is Niles Welch, a youngster who puts over a performance that would do credit to one of more years. He plays the part to the life."—By George Blaisdell in *The Moving Picture World*.

Winners at a Glance { 1. Marguerite Clark 2. Niles Welch 3. Florence Marten

"Niles Welch (Cleverly Trafton), the supposed husband, portrayed his part wonderfully well, and I certainly liked this boy's acting."—By "Zit" in *New York Evening Journal*.

"Niles Welch, as the young man who was 'roped in' as Miss Clark's husband, handled the juvenile character very nicely, registering a natural embarrassment at times which fitted in beautifully. He is rather a good looking youngster and surely will make a most favorable impression from what is seen on the screen of his performance in this."—By Wid. Gunning in *Wid's*.

"Niles Welch, in the leading male role, gives a performance of such merit as to warrant his being featured with Marguerite Clark. After seeing his delightful interpretation of this role, it is a pretty safe bet that people will be clamoring to see more of Niles Welch. The facial expressions of dismay and embarrassment which are incident to the part he handles perfectly."—By George W. Graves in *Motography*.

"Niles Welch is a most agreeable hero."—By A. H. S. in *The Dramatic Mirror*.

"——— and those who pay their money to see Marguerite Clark and Niles Welch in 'Miss George Washington' will feel that they get value received, many times over. It has always been noticeable, that Marguerite Clark inspires the best in whoever plays opposite her, but even crediting Miss Clark with the honors in this picture, Niles Welch as Cleverly Trafton surely was a cleverly handled role."—By George N. Shorey in *Motion Picture News*.

**PAST RELEASES:**

"Always in the Way".....METRO
"Four Feathers"..... "
"The Royal Family"..... "
"Emmy of Stork's Nest"..... "
"The Yellow Streak"..... "
"The Kiss of Hate".....METRO
"The Crucial Test".....WORLD
"Behind the Veil".....UNIVERSAL
"The Heart of a Child"..... "
"The Narrow Path"..... "

**TO BE RELEASED:**

"The Blossom and the Bee" (Colored)..PATHE
"One of Many" (Featured).....METRO


## CENSORS AGAIN

SPRINGFIELD, ILL. (*Special*).—After a number of weeks of meetings, arguments etc., the city fathers decided to have a board of censorship for motion pictures. This board is a modified form of that first proposed by the various women's clubs here. The board has the power to inspect all picture theaters at all times, and if any picture is shown that they consider harmful to public morals, it will be their duty to report same to mayor and members of City Council for action. Mayor Bauman has appointed Mrs. Roy Ide of Springfield Public Schools Council, Mrs. Mather, pure food inspector, and C. St. Clair Drake, secretary of State Board of Health, as the three members composing the censorship board.

ELMER L. TOMPKINS.

## CORDIAL RECEPTION FOR ALICE BRADY

### World Film Star Greeted by Brass Band and Throngs at Cincinnati

A real reception was accorded Alice Brady, of World Film, when she visited Cincinnati a few days ago. She had gone to that city from New York for the sole purpose of appearing in person at afternoon and evening presentations of "Bought and Paid For," the World Film play, in which she is the star, this attraction having been secured for the entire week at the Alhambra Theater.

Upon the arrival of Miss Brady's train at the Pennsylvania Station, there had gathered a crowd of several hundred persons, mostly girls, who had read of her approach, and many of these clamored for introductions. Nine large automobiles, filled with members of the Cincinnati Screen Club, were drawn up in front of the station and these accompanied Miss Brady to the Hotel Sinton, where the ladies of the club entertained the motion picture star at luncheon before she proceeded to the theater.

Her afternoon trip from the hotel to the Alhambra was very much in the nature of a pageant, for her limousine was preceded by the brass band of the Cincinnati Rotary Club, and was followed by a long procession of motor cars bearing members of the Screen Club, the Motion Picture Exhibitors' League, and the Associated Film Exchanges (made up of the Cincinnati exchange managers and forces of the other manufacturing corporations), and a large number of individual admirers of Miss Brady.

Her suite at the hotel was fairly packed with flowers, carrying cards of welcome.

The Alhambra Theater was packed and jammed all day long and throughout the evening, and a crowd filled the streets so densely as to require the attention of the police in order to maintain traffic. Inside the theater some interesting incidents occurred, as when an amiable elderly lady intercepted Miss Brady coming up the aisle, saying to her:

"I am so glad I came. This is the first time in my life that I have been in a motion picture theater on a Sunday."

## SELZNICK STARS WIDELY SCATTERED

### Screen Favorites and Companies Go Forth in Search of Atmosphere

A deserted appearance has been imparted to the Selznick-Pictures studios by the exodus of several of the stars of the organization, with their directors and companies, in search of atmosphere and appropriate climatic conditions for their respective exterior scenes.

The first organization to leave New York was the Herbert Brenon company, now engaged in preparing its second feature offering under the Selznick banner, a presentation of Florence Reed in "The Eternal Sin," an adaptation of Victor Hugo's famous drama, "Lucretia Borgia." They have gone to St. Augustine, Fla.

Clara Kimball Young, Director Charles Giblyn, and supporting company producing Miss Young's third Selznick-Picture, an adaptation of David Graham Phillips's famous novel, "The Price She Paid," left New York for New Orleans soon after the Brenon company.

## PARAMOUNT PRESIDENT DISCUSSES SUNDAY MOTION PICTURES

### Hiram Abrams Gives His Views on the Subject

Says Hiram Abrams, president of Paramount, concerning the showing of pictures on Sunday:

"I believe in Sunday motion pictures for many reasons.

"First, because I enjoy them myself; second, because others enjoy them; third, because they are a very good thing for the community, and then, too, because they are safe and sane amusements demanded by society and human nature.

"There are precious few things in this life which weld all the elements of wholesome amusement as motion pictures do.

"Therefore, they possess the first virtue—that of being physiologically helpful.

"If motion pictures are permitted on Monday, they should also be permitted on Sunday.

"If it is wrong for Sunday, it is a thing to be avoided on other days. Under our present sociological and political systems, we live six days a week in the twentieth century, but on Sunday it would seem that we are thrown violently back into the sixteenth.

"If Sunday amusement was undesirable in other days for religious reasons, the same reasons surely do not hold today, for where is the sane man who would even suggest that a moving picture on Sunday would jeopardize his 'future state'?

"One great writer said a tax on innocent pleasures is a premium on vicious ones.

"Make it difficult for a man and his wife and children to enjoy themselves and you make it easy for them to get into trouble.

"The law that prohibits Sunday motion pictures is not blue; it's yellow with stagnation.

"It was framed in a day when to laugh on the Sabbath was a transgression.

"Fortunately, we have come to believe that it is by the *deed* and not by the *creed* that we measure morals.

"Safe and sane amusement is as necessary to a man in a large community as is his bread and butter."

## HOW JACK SHERRILL PREPARED FOR HIS ROLE

### Studied Hard to Fit Himself for Part in "Witching Hour"

Jack Sherrill, who assumed the juvenile lead in the special release of the Frohman Amusement Corporation, "The Witching Hour," was required to fill a part that called for psychological delineation of character that was subtle and extreme, and one that had not been portrayed on the screen before.

With the absence of spoken word, Jack Sherrill found that he could not throw himself into the atmosphere of the part with all the tenseness of feeling that was necessary to a proper characterization unless he knew and could instinctively feel what it meant to live in a hereditary fear of any particular thing, but in particular that of a cat's eye, which was used by Augustus Thomas, the author of the play, as the object of the boy's utter fear.

In order to receive the proper impressions, Sherrill devoted days in the reading rooms of the New York Public Library in the study of the subject of hereditary influences.

Tucked away in the files of the New York Public Library, Sherrill found an interesting article entitled "Hereditary Criminality," by the Honorable Warren W. Foster, lately dean of the judges of the Court of General Sessions in New York City.

Thoroughly imbued with the psychological influences of hereditary fear and the theory of overcoming it, Jack Sherrill found that then only was he qualified to properly portray the part of Clay Whipple, the young man in "The Witching Hour," whose fear of the cat's eye is the basis of the gambler Brookfield in demonstrating telepathic powers which he possesses.

Such thoroughness as this is one of the best proofs of the recent advance in public esteem of the photodrama.

## MAE MARSH WILL SOON START WORK FOR GOLDWYN

### Little Star Gets "Good Wishes" from D. W. Griffith

Miss Marsh and her mother are now busy apartment-hunters in New York. They think they have found just the kind of lovely home they desire on Riverside Drive, and in a few days they expect to be settled down for the Winter and Spring.

Announcement will be made in a few days of the director under whom Miss Marsh is to make her debut for Goldwyn Pictures and likewise the first remarkable play chosen for her premiere production.

Upon her arrival in New York Miss Marsh found the following telegram:

"Mae Marsh, New York:

"I wish you every possible success in your new venture. While I feel that your loss to our company is one that can hardly be replaced, I shall be as glad and proud as yourself for all the new successes which I know are sure to come to you.

"D. W. GRIFFITH."

The Goldwyn Pictures Corporation, fathered by Samuel Goldfish, Archibald and Edgar Selwyn, Margaret Mayo, Arthur Hopkins, Crosby Gaige and their great dramatic producing organizations, is not "just another motion picture company."

It is not overstepping the mark to say that the formation of Goldwyn Pictures marks one of, if not the first actual entries of a complete organization of theatrical producers into the business of motion picture production.

ROBERT G. VIGNOLA is preparing a treatise on "Authors I Have Screened," one chapter of which will be devoted to the respective motion picture adaptabilities of Charles Dickens and Booth Tarkington. The Famous Players director feels qualified to talk on the subject after screening adaptations of "Great Expectations" and "Seventeen," with Louise Huff and Jack Pickford in the stellar roles of both productions.

# PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

*Our readers are invited to correspond with Mr. Wright.*—ED.

All hail the one, two, and three-reel picturepiays which are again becoming popular. And welcome back again the good old-timers who excel in the writing of these plays. Now that the country is flooded with five-reel plays the manufacturers are discovering that the one, two, and three-reelers have been sadly neglected. In fact, the little theaters have been hard put to secure any programs of worth. And so, beloved, there is a "hike" back to the good, old, sensational melodramas popular three years ago. The more sensational the melodrama the better. Exhibitors are clamoring for the good old "red meat," and will get it. If you have a good short-length melodrama with plenty of mystery, hidden papers and gun play therein in your literary system get it out. Believe us when we say that the market will soon be booming.

**Good Titles—**

The *Moving Picture World* quotes an exhibitor as follows: "I think we are still a good ways from really good and clever titles. There are some companies—not many—that keep their titles distinctly above the average. On the other hand, there are too many that obviously do not strive after perfection in titles. After all, every title is an interruption which too often turns out to be needless and then becomes an intrusion, if not an obtrusion. In nine cases out of ten the presumption ought to be against a title—at least in all pictures that are exceptionally good. When a picture depends too much on the titles it reminds me of a man walking on crutches." We presume the exhibitor was alluding to sub-titles. There is strength to his argument but what as to the main titles? Verily, there is woful lack of originality and drawing power in a majority of the film titles now exploited. Strangely enough, this weakness is the more apparent in naming feature picturepiays. Notwithstanding the magnitude of the production very frequently it carries a worthless name. There is everything in a name—a good name. The title of a film has commercial value. When you write photoplay plots just figure that time and attention should be given the title thereof.

**The Sex Drama—**

Too many of the photoplay authors, real and near, are specialising in sex drama. Just because two or three feature films dilating on the sex problem have been commercial—not artistic—successes every writer has rushed into manuscripts which carry startling stories, to put it mildly. "And the strange part about it is that a majority of these risque stories are penned by women," stated one scenario editor. Why is it that the most shrinking violet of a girl will, when inspired to write photoplays turn out the most sensational drivel, stuff that would not be mentioned in polite society? It is a mystery to the editors, but it is so. Perhaps they believe that this is the sort of stuff that sells readily, the sort of thing the people wish for—and just because of the success of one or two sex films. The mother is the standby of the motion picture theater. She it is that takes the kiddies to the matinee or accompanies the daughter to the movies in the evening. Mother doesn't incline to sex problem plays. She dodges them with her little brood whenever possible. She wants interesting plots, she is no prude, but she doesn't want her family to see the suggestive and the unclean. Our best advice to the writers, especially the beginners, is to avoid sex stories. Only one in a thousand will sell.

**Ancient Stuff—**

We know there isn't anything new under the sun and this certainly includes motion picture plots. Just the same an effort should be made to gain a new twist or turn to motion picture stories. Among the ideas that appear from time to time are the mistaken identity, the mortgage, the unscrupulous broker, the forged will, the girl who marries the rich suitor although her heart yearns for the poor, but honest, young man, etc. After all is said and done the triangle is the basis for a majority of the plots, old and new. The two women and a man, or the two men and the woman—but always the woman trustful or wicked as the case may be. We have noticed a lot of trite stuff bobbing up serenely the past few weeks. It is supposedly hidden in elaborate sets, scenery, lighting effects, etc. But the blasé, the man who likes a story above all else, the old stuff, raises its hoary head and seemingly is omnipresent. Figure out a new twist or turn somewhere in the warp and woof of the plot and make the audience sit up and take notice.

**Wandering Around—**

It is taking our festive photoplay director and author too long to get action. Yes, much too long. First we have the locale of the play flashed following a long sub-title. The each and every character is introduced, then an introduction follows and finally, in the middle of the second reel, something happens. It is all preliminary, introductory, and it is a long time until there is action. What has become of the good, old-fashioned film play in which something starts right off the reel and continues without ceremony and without digression? That is the sort of stuff that the people want, and the sooner action is pressed down and running over the better for all. When you write your motion picture story start something right off the reel and please everybody!

## SELZNICK MAY MAKE PICTURES IN THE QUAKER CITY

**Tentative Announcement Made at Dinner Given in Philadelphia**

That a combination of interests to the extent of making joint use of the Lubin plant in Philadelphia is contemplated by Louis J. Selznick and others is educed from the fact that Mr. Selznick, prior to a banquet he attended in the Quaker City recently, was seen in conversation with B. B. Hampton, president of General Film, and Carl Laemmle of Universal, following which, at the dinner, Mr. Selznick announced that in all probability some of his pictures would be made in Philadelphia.

A dispatch printed in the *Herald* gave it as absolute fact that Selznick had purchased the Lubin plant, but this could not be confirmed at the local offices. The Vitagraph company owns the name, good will and previous output of the Lubin company, but not the plant, so that it is very possible that the large capacity thereof will be jointly used in producing.

## ANNA Q. NILLSON TO STAR WITH ART DRAMAS

**Popular Actress of the Screen to Appear in Erbographs**

Anna Q. Nillson, the star of a hundred photo-dramatic triumphs, has been engaged by the Erbograph Company to play the leading parts in their feature pictures that are released on the Art Dramas program.

Miss Nillson, although very young, has had a long career in the theatrical profession, beginning as a mere child at the Royal Theater, in Stockholm, which is under the direct patronage of the Swedish Government. She was a permanent member of the stock company of the Royal Theater for may years, and was regarded as the foremost of the younger stars in Europe. She came to America several years ago, and appeared successfully on Broadway in a number of dramatic plays. The pictures soon attracted this talented young lady, and she accepted an engagement with the Kalem Company. Her success in her new field was instantaneous. While with the Kalem Company, she played the leading role in "Shenandoah," "The Fall of Quebec," and other well-known pictures.

Miss Nillson has also played for the Fox organization, starring in "The Regeneration," and for George Kleine in "The Scarlet Road." The Pathe Company engaged Miss Nillson next to play the leading role in its serial, "Who Pays?" and received tremendous publicity through the national campaign carried on by that company.

## NEW PUBLICATIONS

**"The Soil"**

"The Soil," a magazine of art, Vol. 1, No. 1, has made its appearance and devotes considerable space to phases of motion picture activity. There is a signed article by Charles Chaplin, "Making Fun," and "Censoring the Motion Picture" is treated by "R. C." The writer of the latter, while opposed to censorship, takes the unique stand that a motion picture is a motion picture, not a photoplay, or photodrama. He maintains further that while engaged in the laudable effort of opposing censorship, the National Association has been censoring the motion picture by limiting its activity to the story, the photoplay or photodrama, "limiting its scope in the field of visual motion." The writer sees a great world of this same visual motion "yet to be explored." It is added: "Censorship would cripple these efforts." The magazine is unique to say the least and is an evident attempt of the editors, R. J. Coady and Enrique Cross, to demonstrate that there is an American Art—"young, robust, energetic, naive," etc. Numerous rather startling plates are included in the December issue.

* * * *

**"BETTER FILM ENTERTAINMENTS"**

This is a booklet just issued by the National Committee on films for young people, affiliated with the National Board of Review, and includes facts and suggestions for those promoting selected film entertainments in community theaters for the family group.

* * * *

**"FAUST"**

A dramatized version of "Faust" in four acts is issued from the press of Geo. C. Jackson Co., Akron, O., and is claimed to be neither a translation nor adaptation. It is interesting in view of the fact that the California Motion Picture Corporation is soon to release the picturized version of Goethe's great work.

## PLAYS RETURN DATE

CLEVELAND, O. (*Special*).—F. P. Woda of the Orpheum Theater, played a return date of the Vitagraph feature, "God's Country and the Woman," in conjunction with a personal appearance of its star, Nell Shipman.

The picture played to capacity on its first run, and in spite of bad weather broke house records on the return engagement.

Miss Shipman proved very popular with the patrons.


HENRY B. WALTHALL

will appear shortly in the greatest photoplay of his career

"THE TRUANT SOUL"

By Victor Rousseau

Supported by MARY CHARLESON

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"Absinthe"

King Baggot

*This great picture, made by* HERBERT BRENON, LEAH BAIRD *and* MYSELF, *in Paris, was the biggest money getter of its day and smashed all Box Office records. It is even better today, that's why*

I Bought It Outright

Understanding as I did, the tremendous success Exhibitors in every part of the world had with "ABSINTHE" and realizing the even greater possibilities of this big winner now during the war, I made the UNIVERSAL FILM MFG. CO. an offer and now "ABSINTHE" belongs to Yours Truly, KING BAGGOT.

I have spent a young fortune working it up to the minute, inserting new titles, new scenes, etc. You don't have to gamble on "ABSINTHE." It has drawn hundreds of thousands of dollars into thousands of theatres and is now ready to draw **more money than ever.** I own the picture, complete State Rights, and will make interesting terms for State Right buyers for quick action. Write, wire, phone or call for terms, territory, information etc. Address me **personally**—4th floor—1600 Broadway, New York.

**P. S.**—For a limited time I will arrange to appear in person in the large theatres for State Rights Buyers who buy "ABSINTHE." More information on this "APPEARANCE IN PERSON" proposition on application.

King Baggot

## WITH THE MOTION PICTURE EXHIBITORS

### PENNSYLVANIA CENSORS BAR FILMS—LIST IS MAILED

**State Board Announces Large Number of Tabooed Motion Pictures**

HARRISBURG, PA. (*Special*).—A list was made public last week by the State Board of Film Censors, which includes many pictures which possess lurid titles. This list has been mailed to the trade generally but is particularly designed for the benefit of "border town" theaters.

Theater men in places close to a State line have had more or less trouble. Films may be shown just across the Pennsylvania line which are illegal in this State. In several instances the Pennsylvania theater proprietors have got into trouble because they have used such films without a Pennsylvania stamp by the simple expedient of carrying them down the street.

Summaries of scenes which the board has ordered eliminated from time to time accompany the list of condemned titles.

The Pennsylvania Board forbids the "exhibition of crime in detail; of unnecessarily ardent love-making, whether true or false; of lasciviousness or immorality generally, except where necessary to develop the plot; of morbid scenes, and of everything likely to be harmful to the young or to impressionable adults."

### EXHIBITORS ORGANIZE

SCHENECTADY, N. Y. (*Special*).—A meeting of the motion picture exhibitors of Schenectady, Albany, and Troy, was held last week at the Mohawk Hotel, where a dinner was first enjoyed by the seventy representatives present from the three cities. The purpose of the meeting was to perfect an organization of the exhibitors in the three cities named.

After the good things on the menu had been enjoyed by the gathering, Lee A. Ochs, president of the National Motion Picture Exhibitors' League, addressed the meeting.

The organization was perfected by the election of the following officers: President, Louis Beuttner, of Cohoes; vice-president for Schenectady, John L. Mynderse; vice-president for Albany, W. H. Buck; vice-president for Troy, Benjamin Apple; treasurer, L. Barhydt, of Troy; sergeant-at-arms, Edwin Clapp, of Amsterdam.

### PRICE, 3 POTATOES

**That Admits One Child; Adults 50 Cents, or a Half Bushel. Free List Suspended**

ALTON, ILL. (*Special*).—Manager Sauvage of the Temple Theater has announced a novel benefit for the local Provident Association. A picture of special interest for children will be shown at 10 A. M. and the price of admission will be "three (3) potatoes of not less than one and one-half inch in smallest dimension" per child, adults 50 cents or one-half bushel of potatoes of same dimensions.

All employes of the Temple, including a nine-piece orchestra have agreed to donate services, and to enter through the main entrance at "regular" patrons' admissions. Auto trucks will be on hand to haul the "receipts" to the Provident Association's Headquarters. Free list positively suspended. JOHN M. PFEIFFENBERGER.

### "DOC" WILLAT OFF TO JACKSONVILLE

"Doc" Willat left for Jacksonville, Fla., last Saturday in advance of the principals who will work in the story to be produced by the Technicolor Motion Picture Corporation. Anthony P. Kelly prepared the script for picture presentation. Wray Physioc will be the director, with John Waters as assistant. Grace Darmond and Niles Welch in the leads. The other members in the party included George De Carlton, Charles C. Brandt, Joseph Dailey, Herbert Fortier, Mrs. Harris, Mrs. Da Costa, Virginia Lee, Mrs. Aizel, Violet Aixel and Louise Mountjoy.

### INCORPORATIONS

ALBANY, N. Y. (*Special*).—Twelve new amusement enterprises filed articles of incorporation with the Secretary of State the past week. The new concerns have a total capitalization of $132,000, and with but one exception all will engage in the motion picture business. The list includes the Mancini Grand Opera Company of New York, which has a capital of $5,000, and will promote theatrical and operatic productions. The new firms are as follows:

Cinema Amusements, Inc., New York city. To conduct theaters and motion picture houses. Capital, $1,000. Directors: Gerard T. Remsen, Joseph Schindler, and S. G. Nissenson, 32 Liberty Street, New York city.

Exploration and Research Film Company, New York city. To mnaufacture motion picture films apparatus, and devices, to give exhibitions and vaudeville performances. Capital, $10,000. Directors: Frederick M. Willis, J. B. Budworth, and G. DeForrest Pryer, 1947 Broadway, New York city.

Apollo Pictures, Inc., New York city. A general motion picture business. Capital, $5,000. Directors: Harry R. Raver, H. H. Waller, and V. B. Bogardus, 140 Nassau Street, New York city.

# Not Torpedoed!

***Been Submerged!! That's All!!***

## THE THIRTY LEAGUES UNDER THE SEA

Corporation ANNOUNCES that its contract with the Universal Film Manufacturing Company for the booking of the

## Williamson Submarine Expedition Picture

Expired December 10, 1916

This is the first of the Submarine Pictures (7 reels). It has already cleared over a quarter of a million dollars. Only a tenth of the world's territory has been played.

All foreign territory (except Canada and Australia) available.

24 States as yet *unsold*—virgin territory!

Road companies to be launched immediately.

Full line of advertising for first class theaters.

The vital importance of all things "Submarine" in the affairs of warring and neutral nations make this

***The One Great Subject of the Hour!***

*All Communications to*

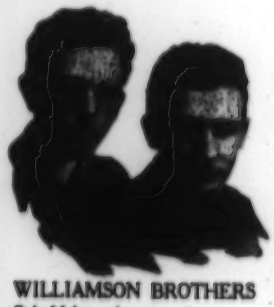
## Thirty Leagues Under the Sea

(INCORPORATED)

**GEO. M. WILLIAMSON, President**

**813-814 Longacre Building**

**NEW YORK, N. Y.**



WILLIAMSON BROTHERS

Only Makers of

Submarine Photo Plays


**Eugene Bytinski Company**, New York city. To engage in a general theatrical business, producing plays, acts and sketches, and maintain a theatrical booking agency. Capital, $500. Directors: Max Grund, Eugene Bytinski, and Hyman J. Rosenblum, 123 West Thirteenth Street, New York city.

**Mancini Grand Opera Company**, New York city. To conduct a theatrical and operatic business in all branches. Capital, $5,000. Directors: America Mancini, Herman F. Wessel, and Guido J. Giudici, 124 West Forty-first Street, New York city.

**Effangee Films**, New York city. Motion pictures. Capital, $1,000. Directors: William Meyer, William G. Miller, Jr., and Francis P. Buckborn, 45 Dobbins Street, Brooklyn, N. Y.

**Woodridge Operating Corporation**, New York city. Theaters and motion picture houses. Capital, $2,000. Directors: Nathan Frankel, Edward Larkin, and John C. Hollenback, 1487 Fifth Avenue, New York city.

**"White Plains Entertainment Company,"** White Plains, N. Y. Moving picture theaters and other amusement enterprises. Capital, $2,000. Directors: Samuel F. Frank, Ellis F. Glickman, and Otto Ernstein, 170 Broadway, New York city.

**Kostukost Films, Inc.**, Eddyville, N. Y. To manufacture motion picture films and equipment, and operate film exchange. Capital, $500. Directors: S. A. Anderson, H. Grossman, and E. W. Hammons, 729 Seventh Avenue, New York city.

**Helen Moller Producing Company**, New York city. Theatrical and motion picture business generally. Capital, $5,000. Directors: Horace L. Bennett, Mary D. Brogan, and Rose O'Rourke, 31 Nassau Street, New York city.

**Koehler Optical Company**, Queens County. Motion picture apparatus. Capital, $50,000. Directors: Alfred Koehler, Stephen J. Adelmann, and Clayton H. Wilcox, Queens County, N. Y.

**"Coupland Tours,"** New York city. Theater ticket brokers. Capital, $50,000. Directors: Carlisle Mason, William S. Fowler, and Henry F. Storck, 30 Church Street, New York city. GEORGE W. HEBRICK.

JACK RICHARDSON, probably one of the best hated and at the same time most popular villains of the screen, has joined the Selig Polyscope Company, and is playing a leading role in Director Colin Campbell's motion picture drama.

We've aroused country-wide interest in

Pathé

Pearl of the Army

for you, Mr. Exhibitor! The pictures will do the rest!

In eighty-six of the biggest newspapers of the country covering every section of the land, full-page, full-color announcements are appearing every week on the Pearl of the Army.

You are familiar with the result—it has made Pearl of the Army a household word and exceeded our fondest hopes. These announcements are being followed up in the same powerful, forceful and colorful advertising.

Get your share of business and Book "Pearl of the Army" Now

Produced by Astra

## IN FILM CIRCLES ON THE BUSY WEST COAST

### News of Interest from the Studios in California

BY MABEL CONDON.

LOS ANGELES, CAL. (*Special*).—The Motion Picture Directors' ball of Thanksgiving Night at the Alexandria Hotel was Los Angeles' one de luxe film event of the past year. It was largely, yet exclusively, attended. In addition to furnishing the Motion Picture Sections of the various Los Angeles dailies with news stories regarding it, it also furnished material for fashion writeups in the Sunday sections of said dailies.

James R. Quirk, vice-president and part owner of *Photoplay Magazine*, is one of the "wise men from the East" who is in our midst right now and enjoying the being here. Incidentally the many friends Mr. Quirk possesses in this film colony are making the most of the latter's two weeks' stay with them.

President S. S. Hutchinson has wandered to the East after several weeks at his American studios at Santa Barbara.

Leona Hutton, recently of the American Company at Santa Barbara, has gone to her home at St. Joseph, Mo., for the holidays. Before leaving she sold the Ince Company a feature script for Miss Barriscale.

Mrs. Charlotte Shelby, mother of Mary Miles Minter and Margaret Shelby, suffered a broken arm and other bruises the day after Thanksgiving when driving back to Santa Barbara. Mrs. Shelby and her daughters had come to Los Angeles to attend the directors' ball. The accident occurred the following afternoon, a wet pavement and a skidding car being the cause.

Others who came from Santa Barbara for the Thanksgiving Night dance were Mr. and Mrs. James Kirkwood, William Russell, Mr. and Mrs. Ted Sloman, E. A. Kaufman, and Al. Santell.

Oscar Apfel has been given a directorship by Fred Balshofer at the latter's Yorke-Metro studio.

At the invitation of Manager Collier, of the Superba, Broadway house, Edith Storey reviewed a pre-show of the Vitagraph Blue Ribbon feature, "An Enemy of the King," in which she is co-starring with E. H. Sothern. It is said that Miss Storey, her most captious critic, expressed her delight with the entire production, and especially with Mr. Sothern's playing.

The Lasky Company is building for its stars a series of aerial dressing-rooms which will top by ten feet the ceilings of the present top story of Lasky Lane. The aforesaid stars are engaged in pricing balloons.

Myrtle Stedman, returning from her visit to the Imperial Theater, San Francisco, will begin co-starring with House Peters in a Morosco production as soon as Mr. Peters swings in on his three weeks' vacation scouring around Southern California.

Nicholas Dunaew received the day before Thanksgiving an invitation from the chairman of publicity of the New York Motion Picture Thanksgiving ball at the Madison Square Garden, to line up in the front row along with Anita Stewart, Pearl White, Bushman, Earl Williams, etc. Next thing you know, our sunny stars will whizz through the clouds from Pacific to Atlantic shores, exchanging tea parties.

Director Edward J. Le Saint has taken the Wallace Reid-Anita King company to Bear Valley for two weeks' location work.

The Signal Film corporation has completed the ninth episode of the Helen Holmes serial, "A Lass of the Lumberland," and are practically finished with the tenth installment, "The Gold Rush." They will then begin making five reel screen versions of novels by well-known authors.

The Balboa studio have finished the newest of the Little Mary Sunshine plays, by Dan F. Whitcomb, "Told at Twilight," and sent it on to Pathé, who will release it.

William S. Smith, of the Western Vitagraph, reported that he was one happy manager, for at eight o'clock on the morning after Thanksgiving every member of his organization was at work on the dot.

The Morosco star, Kathlyn Williams, in spite of her doctor's orders insisted upon working last Saturday on account of the fact that some two hundred extras had been called for her scenes. Miss Williams has been already famed for her consideration for others.

Paul Willis, of "Fall of the Nation" fame, has been engaged by General Manager Fred J. Balshofer of the Yorke-Metro studio, through the Mabel Condon Exchange, to play May Allison's brother in "The Promise." Paul, though just past sixteen, has a long line of finely played roles to his credit in Majestic and Reliance juvenile two reel stories, and later in Triangle-Fine Arts pictures.

Charles H. Christie wires from New York that he is going to stay in that city while the going is so good. He has signed up contracts with every state in the United States except the "Show-Me" state; the Philippines, Great Britain, New Zealand, Australia, Canada, have all capitulated to the Christie Comedies, and Mr. Christy feels it in his bones that that Missouri State will fall in line pretty soon.

Frank Reicher will direct Marie Doro in the first production she has done since the completion of "Oliver Twist." Elliott Dexter will be her leading man.

Fay Tincher is "at large." Shall any one ever forget her, without the tear, lightened with the smile, when she gave her immortal impersonation of "Dulcinea" in the Fine Arts production of "Don Quixote"?

A former American Film cameraman, Tom Middleton, is practicing Jap talk, as he has been engaged as chief cranker of the Fuji Yama Features, and will leave Dec. 22 for Japan with the company.

On Dec. 12 at the Mason Opera House there will be staged "$400,000 worth of talent, the Greatest Galaxy of Moving Picture Stars ever Assembled West of New York." This is not a moving picture, though it sounds like it. With the box office takings there is to be erected an armory for the Hollywood Company Coast Artillery Corps, to protect the motion picture studios—primarily, in case of war.

Billie Ritchie, of the Pathe Lehrman comedies, has a new leading lady in the charming person of Dot Farley, whose clever work with the Century Company has netted this good engagement.

One of the three members of a committee to supervise the construction of Lasky photoplays is Eugene Presbery, fresh from New York.

A former Vitagraph popular publicity person, Doris Schroeder, is doctoring scenarios for the American at Santa Barbara.

On the sworn word of Constance Crawley and Arthur Maude, they are writing the first script of a series of photoplays for J. Warren Kerrigan. "Studio and supporting company engaged," looks like real business for Mr. Kerrigan.

It looks as if the movie ball at the Shriners' Auditorium will result in putting the Hollywood Players' Club on a pretty solid financial basis. At least the dollars brought in by the movie ball will pay for rental of a home and furniture to make their members comfortable. The greater credit for this goes to Arthur Shirley, the star of the "Fall of the Nation."

It is said that Henry Kablerske will build on forty acres near San Diego a $100,000 studio in which he will produce several big features, on the order of his two last pictures, "The Argonauts" and "The Daughter of the Don."

CLARA KIMBALL YOUNG

IN

"The Rise of Susan"

A WORLD PICTURE

First time ever released

HENRY KING PATHE BALBOA STAR

*DIRECTING Little Mary Sunshine Stories*

Releases—"LITTLE MARY SUNSHINE"
"SHADOWS AND SUNSHINE"

# SUNDAY CLOSING APPEALED

## Action Taken by Bender's Attorneys; Expect Decision by January 1; Big Fight Waged

According to Gustavus A. Rogers, notice of appeal in the case of Leroy H. Bender, in which the Appellate Division of the Third Department recently rendered a decision, declaring Sunday motion picture shows illegal, has been filed, thus taking the case from the Appellate Division to the Court of Appeals. It was stated that the notice was filed in conjunction with the firm of Finn & Nolan of Yonkers, together with which Mr. Rogers is acting as counsel and attorney for Bender.

The attorney believes a decision may be handed down by Jan. 1, and states that after conference with Mr. Finn and Mr. Nolan, it has practically been concluded to make an application to the Court of Appeals to set the argument for Dec. 22. It is the opinion of Mr. Rogers, and the counsel associated with him, that under the rules of the court, the case being entitled to a preference, can be heard and disposed of on Dec. 22, or possibly before that time.

When asked whether he was still as firm in his opinion as to the probability of a reversal as he was in his statements in his lecture at the College of the City of New York last week, Mr. Rogers said:

"As a result of further research made by myself and Mr. John J. Finn, I am firmly convinced that the law in this state, as upheld by many decisions and backed up by the law in other states, will lead the Court of Appeals to declare that Sunday motion pictures are legal."

The fight for the Sunday motion picture show will be carried direct to the people of New York City and state by the National Association of the Motion Picture Industry and the Exhibitors' League of America. At a meeting of the executive committee held Dec. 5, a committee was appointed to co-operate with all other organizations and interests in city and state who are opposed to Sunday closing of film exhibitions.

## KILLED IN ACTION

Word has just been received by the parents of Austin C. Kyle, Mr. and Mrs. George W. Kyle, of New York, that their son was killed in action in France on Nov. 10. Young Kyle, who was twenty-two years old, was a gunner in the Twenty-second Howitzer Battery of the Canadian Field Artillery. He was a motion picture actor for nearly two years previous to his enlistment and had achieved quite a reputation as a daredevil performer. Mr. Kyle appeared as the sheriff in "The Shooting of Dan McGrew," produced by Metro. The advice of his death stated that he had died "somewhere in France."

## THEATER COMPANY FORMED

MILWAUKEE, WIS. (*Special*).—Articles of incorporation were filed in the office of the Wisconsin Secretary of State last week by the Regent Theater Company of Milwaukee, organized to conduct moving picture theaters.

## COAST TO COAST CONQUEST

### "Intolerance" Gets Tributes from East to West Upon Its Excellence

"Intolerance" has now virtually made a coast to coast conquest of this country. New York, San Francisco, Los Angeles and finally Chicago have endorsed it by newspaper tribute and crowded houses. In New York this spectacle is now in its fourth month at the Liberty Theater. San Francisco and the neighboring Oakland register eleven weeks of record-making business. When the Los Angeles run is completed the figure will be ten weeks—an astonishing figure by the way, for a city of this size.

Arrangements have now been completed for the Philadelphia opening, which will take place Friday evening, Dec. 22, at the Chestnut Street Opera House, and for the Pittsburgh opening, scheduled for the same night at the Pitt Theater. Another organization, which will make the twelfth on tour, commenced its season at the Montauk Theater, Brooklyn, Dec. 17.

## WILLIAMSON BROTHERS COMPLETE THEIR ORGANIZATION

### Ernest Shipman is Business Manager of Submarine Film Corporation

The Williamson Brothers and The Submarine Film Corporation have now completed their organization for the making and marketing of submarine photo dramas, of which definite announcement will be made in the near future.

With no failures, and two most pronounced successes to their credit, the Williamson Brothers hold a unique and firmly established position in the motion picture industry.

Their first picture—the first Submarine Motion Picture ever made, and known throughout the world as The Williamson Submarine Expedition Picture—has already cleared over a quarter of a million dollars.

Their second picture, "20,000 Leagues Under the Sea," made in partnership with the Universal Film Manufacturing Company, and the first photo drama ever made under the sea, is destined to make two separate fortunes for its joint owners.

The vista for submarine photo drama is limitless. Varieties of theme and thrilling situations are much more numerous below the surface of the water than above. This fact will be amply demonstrated when the Williamson Brothers' new photo plays, which have just been completed, are thrown upon the screen.

The money power back of the Williamson Brothers, known as The Submarine Film Corporation, is composed of some of the most prominent business men of the south.

T. S. Southgate, president, is a millionaire broker of Norfolk. A. F. Cathey, vice-president, is a power in the Coca Cola industry. C. R. Capps, one of the directors, is vice-president of the Seaboard Air Line Railway. Nathaniel Beaman, treasurer, is the president of the First National Bank of Norfolk. George and Ernest Williamson are respectively secretary and general manager.

This is the company that has expended half a million dollars in perfecting deep sea photography, and made possible the filming of pictures which will be among the greatest money makers in the motion picture industry.

Due to his long experience in the theatrical and motion picture business, Ernest Shipman has been selected to act in the responsible capacity of business-manager.

A friendship started June, 1913, when the Williamson Brothers were exhibiting the possibilities of submarine photography at the First International Moving Picture Convention at the Palace. At that time Ernest Shipman realized the import of their inventions, and later, when in charge of the Feature Booking Department of the Universal, demonstrated the accuracy of his earlier judgment by doing over $141,000 worth of business inside of ninety days, with their first submarine picture.

Ernest Shipman has had nearly twenty years' experience as theatrical manager, advertising expert and moving picture exploiter. He has been twice around the world with attractions, knows the amusement conditions in all foreign countries, and has a host of friends and prominent business associates everywhere. He is emphatic in stating that the greatest motion picture of "tomorrow" will be filmed on the bottom of the ocean.

## NEW "GOLD ROOSTERS"

### Pathe Exchanges Will Have Full Quota of New Releases

The Gold Rooster plays from Pathe will be many and varied during the months to come. Among others, some of those announced are: "A Modern Monte Cristo," written by Philip Lonergan, directed by Eugene Moore, and with Vincent Serrano, the well-known star, in the lead.

"The Girl Who Wanted to Live," a play by Philip Lonergan, staged by Frederick Sullivan, and with Florence La Badie as the star, is another February release.

In March comes "The Vicar of Wakefield," Oliver Goldsmith's immortal book brought to the screen. Frederick Warde, one of the really great actors of the day, has the title role and the play is staged by Ernest Warde. Emmet Mixx adapted the story.

This is followed by "Her Beloved Enemy," a March release, with Doris Grey and Wayne Arey as the stars. The play is by Lloyd Lonergan, and it is staged by Ernest Warde.

In April comes "Peggie O' the Pots and Pans," another Agnes C. Johnston play which will be ranked with "Her New York." Gladys Hulette, the charming little star, is featured in this play, which is staged by Eugene Moore.

# PHOTOPLAY FEATURES ON THE MARKET

**Paramount Program**
**Famous Players**

| Date. | Title. | Star |
|---|---|---|
| Dec. 4 | A Coney Island Princess—Drama | Irene Fenwick and Owen Moore |
| Dec. 18 | Traveling Salesman—Comedy | Frank McIntyre |
| Dec. 25 | Snow White—Fairy Play | Marguerite Clark |
| Jan. 1 | The Slave Market—Drama | Pauline Frederick |
| Jan. 8 | Great Expectations—Drama | Louise Huff and Jack Pickford |
| | **LASKY** | |
| Dec. 11 | Oliver Twist—Drama | Marie Doro |
| Dec. 14 | Victoria Cross—Drama | Lou-Tellegen |
| Jan. 4 | The Evil Eye—Drama | Blanche Sweet |
| Jan. 11 | A Mormon Maid—Drama | Mae Murray |
| | **PALLAS** | |
| Dec. 21 | The Right Direction—Drama | Vivian Martin |
| | **MOROSCO** | |
| Dec. 7 | The Road to Love—Drama | Lenore Ulrich |
| Dec. 28 | The Redeeming Love—Drama | Kathlyn Williams<br>Thomas Holding |
| | **PATHE GOLD ROOSTER FEATURES** | |
| | **Thanhouser** | |
| Dec. 17 | King Lear—Drama | Frederick Warde |
| Dec. 31 | Joy and the Dragon—Drama | Little Mary Sunshine |
| Jan. 7 | A Modern Monte Cristo—Drama | Vincent Serrano |
| | **Astra** | |
| Dec. 10 | The Challenge—Drama | Charles Gotthold, Montague Love, and Helen Chadwick |
| Jan. 14 | Kick In—Drama | William Courtenay, Mollie King, and Suzanne Willa |
| | **Greater VITAGRAPH V. L. S. E., INC.** | |
| Dec. 4 | Rose of the South—Drama | Peggy Hyland and Antonio Moreno |
| Dec. 11 | The Enemy—Drama | Peggy Hyland, Evart Overton, and Charles Kent |
| Dec. 18 | Whom the Gods Destroy—Drama | Alice Joyce, Harry Morey, and Marc MacDermott |
| Dec. 25 | The Ninety and Nine—Drama | William Courtenay and Lucille Lee Stewart |
| Jan. 1 | The Soul Master—Drama | Earle Williams |
| Jan. 1 | The Man of Mystery—Drama | E. H. Sothern, Charlotte Ives. |
| Jan. 16 | Indiscretion—Drama | Lillian Walker |
| | **BRADY—WORLD** | |
| Dec. 4 | All Man—Drama | Robert Warwick and Mollie King |
| Dec. 11 | Broken Chains—Drama | Ethel Clayton and Carlyle Blackwell |
| Dec. 18 | The Rise of Susan—Drama | Clara Kimbal Young |
| Dec. 25 | The World Against Him—Drama | E. K. Lincoln and June Elvidge |
| Jan. 1 | A Woman Alone—Drama | Alice Brady |
| Jan. 8 | On Dangerous Ground—Drama | Gail Kane and Carlyle Blackwell |
| Jan. 15 | The Man Who Forgot—Drama | Robert Warwick, Gerda Holmes, and Doris Kenyon |
| | **UNIVERSAL RED FEATHER** | |
| Dec. 11 | The Morals of Hilda—Drama | Lois Wilson |
| Dec. 18 | Mixed Blood—Drama | Claire McDowell and Ray Stewart |
| | **MUTUAL** | |
| Dec. 18 | The Innocence of Lizette—Drama | Mary Miles Minter |
| | **AMERICAN** | |
| Dec. 4 | The Valley of Decision—Drama | Richard Bennett |
| Dec. 11 | Lonesome Town—Comedy-Drama | Kolb and Dill |
| | **FISCHER** | |
| Dec. 11 | Miss Jackie of the Navy—Drama | Margarita Fischer |
| | **TRIANGLE** | |
| | **Fine Arts** | |
| Dec. 9 | The Wharf Rat—Drama | Marsh-Harron |
| Dec. 16 | The Matrimaniac—Com. Drama | Douglas Fairbanks |
| Dec. 23 | The Heiress at Coffee Dan's—Drama | Bessie Love |
| | **Kay-Bee** | |
| Dec. 9 | Bawbs O'Blue Ridge—Drama | Bessie Barriscale |
| Dec. 16 | The Sin Ye Do—Drama | Frank Keenan |
| Dec. 23 | A Gamble in Souls—Drama | Dalton-Desmond |
| | **BLUEBIRD** | |
| Dec. 4 | The Sign of the Poppy—Drama | Gertrude Selby |
| Dec. 11 | The Price of Silence—Drama | Dorothy Phillips |
| Dec. 18 | The Honor of Mary Blake—Drama | Violet Mersereau |
| Dec. 25 | The Right to Be Happy—Drama | Julian Rupert |
| Jan. 1 | Black Orchids—Drama | Cleo Madison |
| Jan. 8 | God's Crucible—Drama | George Hernandes |
| Jan. 15 | The Piper's Price—Drama | Dorothy Phillips |
| | **METRO Pictures** | |
| | **Rolfe** | |
| Dec. 11 | The Stolen Triumph—Drama | Julius Steger |
| Dec. 18 | The Awakening of Helena Richie—Drama | Ethel Barrymore |
| | **Popular** | |
| Dec. 4 | The Black Butterfly—Drama | Madame Petrova |
| | **Yorke** | |
| Dec. 25 | Pidgin Island—Drama | Harold Lockwood and May Allison |
| | **K. E. S. E. SERVICE** | |
| | **Essanay** | |
| Dec. 4 | The Breaker—Drama | Bryant Washburn, Nell Craig |
| Dec. 18 | The Phantom Buccaneer—Drama | Richard Travers |
| Dec. 25 | The Truant Soul—Drama | Henry Walthall |
| | **EDISON** | |
| Dec. 11 | A Message to Garcia—Drama | Mabel Trunnelle, Robert Conness |
| Jan. 1 | The Last Sentence—Drama | Marc McDermott, Mirian Nesbitt |
| | **ART DRAMAS, INCORPORATED** | |
| Dec. 21 | The Lash of Destiny—Drama | Gertrude McCoy |
| Dec. 28 | Whoso Taketh a Wife—Drama | Jean Sothern |
| Jan. 4 | The Rainbow—Drama | Dorothy Bernard and Jack Sherrill |
| | **FOX FILM CORPORATION** | |
| Dec. 11 | Battle of Life—Drama | Gladys Coburn |
| Dec. 18 | Island of Desire—Drama | George Walsh |
| | **SPECIAL AND STATE RIGHT FEATURES** | |
| | **FROHMAN** | |
| Oct. | Conquest of Canaan—Drama | Jack Sherill, Edith Taliaferro |
| Nov. | The Witching Hour—Drama | C. Aubrey Smith |
| | **SELZNICK** | |
| Nov. | War Brides—Drama | Alla Nasimova |
| Nov. | The Foolish Virgin—Drama | Clara Kimball Young |
| Nov. | Panthea | Norma Talmadge |
| Dec. | Vera, the Medium—Drama | Kitty Gordon |
| Dec. | The Argyle Case—Drama | Robert Warwick |
| | **ARTCRAFT** | |
| Nov. 6 | Less Than the Dust—Drama | Mary Pickford |
| | The Pride of the Clan—Drama | Mary Pickford |
| | **HARPER FILM CORPORATION** | |
| Nov. | "Civilization." | |
| | **KING BAGGOTT** | |
| Dec. | "Absinthe"—Drama | King Baggott |
| | **SERIALS or Series** | |
| Nov. 6 | Lass of the Lumberlands—Signal Mutual | |
| Nov. 13 | Beatrice Fairfax—International | |
| Nov. 20 | Crimson Stain Mystery—Consolidated | |
| Nov. 20 | Yellow Menace, "Aeroplane Accident"—Unity | |
| Dec. 13 | Girl from 'Frisco, "The Stain of Chuckawalla"—Kalem | |
| Dec. 15 | Grant, Police Reporter, "The Tiger's Claw"—Kalem | |
| Dec. 16 | Hazard of Helen, "The Midnight Express"—Kalem | |
| Dec. 17 | The Shielding Shadow, "The Stolen Shadow"—Pathe | |
| Dec. 17 | Pearl of the Army, "The Silent Menace"—Pathe | |
| Dec. 18 | Scarlet Runner, "The Girl and the Car"—Vitagraph | |
| Jan. 1 | Patria—International | |
| Jan. 8 | Seven Deadly Sins, "Envy"—McClure. | |

# AROUND THE TABLE

PERHAPS you have never found your way to the doors of the Cafe Nemo, which would not be surprising, for it is on a by-street in a quiet section of the metropolis and you might pass it a dozen times and never see it at all.

It is within its hospitable, if grimy and age-worn walls, however, that the members of the Cormorants Club are wont to foregather upon occasion, there to discuss over a bite and sup the incidents in the film world. You shall meet all these members from time to time, through these columns. But a few you must know at once. There is, for example, the Truculent Poet, once a seafaring man in the Great Lake region; the Gentle Critic, whose pink cheeks and cherubic countenance betoken his youth and innocence. There is also the Orator, the Man in the Corner, and others whom you will wish to know.

* * *

The night was cold, if clear, and the warmth of the Cafe Nemo was mightily cheering.

"Speaking of weather," remarked the Gentle Critic, "I heard a good one about Kathlyn Williams the other day: It seems she entered the Morosco studio one morning while the sun shone brightly. Several hours later she started to leave and entered the long corridor that threads the administration building. As she reached the front entrance she found it was pouring rain. She borrowed an umbrella and dived headfirst—into a home-made rainstorm! Director Taylor, in charge of the set, let out a yell that frightened the kangaroos in Griffith Park. But it was too late. The fair Kathlyn was already in the picture. Taylor had them fix him a sign right away: 'Please Keep Off the Rain.'"

* * *

The Truculent Poet fixed the Critic with a disgusted gaze: "So my hearty," he rumbled, "you think that's funny, do you? It's nothin' to what happened to me once on old Lake Michigan. It was so dark I couldn't see my lunch hooks afore my squintin' tackle and——"

"Stop him, somebody," cried the Man in the Corner. "He's going to tell one of his seafaring yarns."

"Well, then," remarked the Poet, "I'll recite some verses—" and before they could stop him he was off——

"Oh, Kathlyn you are fair and so
For you my fond heart pains;
But you should know enough to go
Right inside when it rains."

At that moment something struck the Truculent Poet amidships and he desisted.

* * *

"Speaking of signs reminds me," broke in the Orator, "of a yarn I had from the Keystone-Triangle purveyor of publicity the other day. It seems they wanted a crowd for a scene in 'Double Crossed' and tacked a sign reading, 'The Mysterious Disappearance of Henry Wolfe has forced the Police Department to offer $500 Reward' on the outside of Mack Sennett's studio. Not many people stopped, but finally a wild-eyed individual rushed in and stammered, 'I'll take the reward, please. I want it now—where's the police?' George Stout, the Business Manager, asked him what he meant. 'Why,' replied the stranger, 'I'm Henry. I just left my wife to give her a good lesson. If I bring myself back I'm entitled to a reward, ain't I?' It took Stout about half an hour to explain."

* * *

The Truculent Poet quaffed deeply of his ginger ale and smiled reminiscently: "I remember," he began, "one winter's night on Lake Erie. The lubberly swab I'd shipped as first mate of the scow I was master of—the *George T. Pardy*—"

"Wait a minute, please," begged the Gentle Critic, "I want to tell you something else I heard."

"Hear, hear!" cried the others and the Poet relapsed into disheartened silence.

"You all know Pete," continued the Gentle Critic, "because he's been advertised as the heavyweight white hope. He sent me the yarn, so you can depend on it. He says that over at the studio where Director Tourneur is putting on the new Pickford picture, 'Pride of the Clan,' one of the players deserted them in the middle of the most important scene. Well, sir, Pete had me going on that for half a page. He told how they hunted high and low for the actor and finally he was found by 'props' looking in at another studio. Then he sprang the gag: It was a duck known as 'Wag'—no, I'm not trying to hang anything on our own Wag. This is the same duck that followed Mary all over the country. And now Pete adds that Wag left because he was jealous of Mamie, the pet cat in the film. Mamie has a new Fifth Avenue hatbox for a bed and Wag only has an egg box to sleep in—say, you wouldn't think a press agent would dare to do that, now would you?——

* * *

The Truculent Poet shook his head sadly: "Press Agents is queer birds," he remarked solemnly. "I wrote a verse about 'em the other day; I'll recite it for you:

'Oh, poets have sung and famed authors have told
Of Munchausens of every kind,
But the modern film press agent lays 'em out cold
When his yarns he begins to unwind.
Now I'm no George Washington, I will admit
At times I have stretched the long bow
But not even I'd have the nerve to submit
The whoppers they'll tell you are so.'"

"And nobody without your nerve," retorted the Man in the Corner, "would have the gall to spring such alleged poetry, on poor, defenseless scriveners, such as we."

* * *

"Speaking of queer things," said the Orator, bowing to the Truculent Poet, who shot a venemous glance at him from over his glass, "did you hear of the Chaplin wave on November 12?"

No one had, and he went on: "It seems, according to Terry Ramsaye, of Mutual, and you all know he is not like other press agents, and always speaks the truth—that the Boston Society for Psychical Research has sent circulars to its members in various parts of the country asking information about a psychopathological phenomenon on that date. Professor Hamfylde More Crew is one of the signatories of a circular which asks reports on 'certain phenomena connected with the simultaneous paging of Charles Chaplin, motion picture comedian, in more than eight hundred large hotels of the United States.' The professor points out that Charlie has become an American obsession and the subject of constantly recurrent thought among young and active minds and that the Chaplin impulse on the date mentioned is a result. What do you think of that?"

"What did you say in the beginning about Terry—?" began the Truculent Poet, but subsided before the Orator's steely gaze.

* * *

"Anyway," broke in the Poet, later, "I'll be keelhauled if I can get this psychic stuff through my head. There was Arthur James, the other day, handing me a yarn about Syd Drew and his better half, out riding in their limousine, when Syd said he felt something was going to happen—premonition like. Well, shiver my timbers, if 'long didn't come Charles Devlin in his racin' car, grabbed off Drew and took him for a spin on the speedway at about nine thousand miles a minute. Arthur says that when Syd got out he was shakin' like a aspen leaf and thanked Devlin with emotion which was pitiful to behold. He said to Mrs. Drew that he knew something was coming his way and if he hadn't been a seventh son of a seventh son, and didn't carry a rabbit's foot, it'd have been all off with him. Now I don't understand that warning business. Nobody ever warned me——"

"Except to lay off on the free lunch," interrupted the Man in the Corner.

* * *

Said the Gentle Critic: "Arthur Brilant tells me that Olnova, the prize vamp of the 'Crimson Stain,' was stopped on the street as she came out of a theater the other night by several patrons who knelt right down on the sidewalk and kissed the hem of her skirt. What do you think of that?"

The Truculent Poet grunted with disdain. "What do I think of it? If it had been me, I'd have kissed the lady and not the skirt. But I always was a ladykiller." His eyes sparkled with enthusiasm. "Here's a poem I wrote on Vampires and such:

"Oh, if I was a maiden with screen aspirations
Such being the fate of so many today;
I'd devote all my talents to odd osculations
Perfecting a method none else might essay.
My sinuous grace would create a commotion
Whenever my portrait was flashed on the screen,
At my feet every man would soon swear his devotion
Declaring my like this old world ne'er had seen."

And he was still declaiming in this maudlin fashion while the others of the Cormorants Club arose and walked quietly forth into the cold and starlit night.

## DECEMBER 31 TRIANGLES

Lillian Gish and Dorothy Dalton, Enid Markey and Howard Hickman are the stars of the Triangle feature releases for Dec. 31. Lillian Gish appears in a Fine Arts production, "A House Built upon Sand." It was written by Mary H. O'Connor, and directed by Edward Morrisey. The Dalton-Markey-Hickman play is a study in the power of unselfish love to win out over the wiles of the cleverest siren, and is produced with the usual finish associated with Kay-Bee features. Russell E. Smith and Monte M. Katterjohn are the authors of this release, which was directed by Raymond B. West.

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The title of the Selig feature drama released through the General Film Company's regular service on Monday, Dec. 3, has been changed from "The Brand of Cain" to "A Coward of Conscience." The drama, "A Coward of Conscience," features such stars as Kathlyn Williams, Wheeler Oakman and Harry Lonsdale.


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